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Film Weekly

Christmas, 1949

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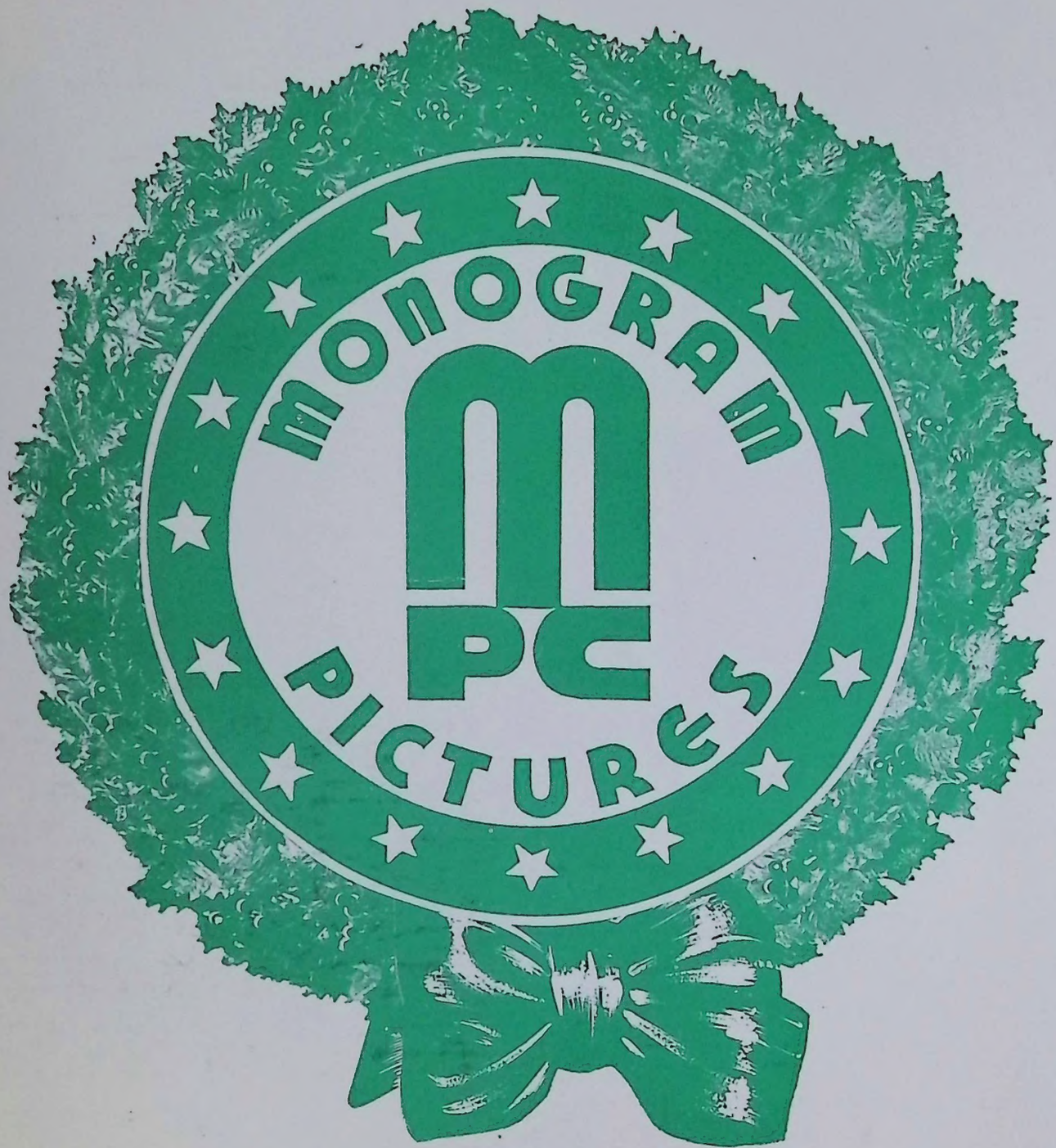


CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 14, No. 50 | Christmas Edition | $2.00 Per Annum

WARTIME FED TIX TAX TAKE: $88 MIL.

NFB Take In US Highest Ever

National Film Board shorts earned $53,790 in the United States during the first eight months of this year. This means that the 1949 NFB receipts from across the line from the sale and rental of prints, television fees and theatre bookings will set a record.

What Will They Think Of Next

League basketball by teams made up of sports stars is a business builder at the Brooklyn Paramount. The games, which began on December 19, take place every Monday night at no advance in prices. Five Brooklyn baseball players are on the home team.

THEATRES STILL PICKING UP PLENTY FOR PROVINCES

Figures made public in the House of Commons during the present session showed that the Canadian moving picture industry — in addition to its various roles of entertainer, educator and gratis screen supporter of numerous local and national causes — made a fine job of playing Santa Claus during the war and after. In this case Santa Claus ran a pick-up-and-deliver business for the government.

Figures on the wartime federal amusement tax on movie tickets were provided for G. P. Isnor by Revenue Minister McCann.

The movie tax figures are as follows: 1941-42 — $7,710,360.89; 1942-43—$10,778,384.84; 1943-44—$12,018,950.29; 1944-45—$12,283,988.04; 1945-46—$13,387,340.55; 1946-47—$14,551,637.33; 1947-48—$15,368,632.34; 1948-49—$2,482,837.18.

The tax, which lasted from May 19, 1941, to May 19, 1948, totalled $88,582,128.

A Merry Christmas and a Happy New Year from the Staff of CANADIAN FILM WEEKLY

Suggest UK Duty On USA Films

A tariff on movies imported by Britain was suggested in the report by the Board of Trade committee which has for months been studying domestic trade practices. It also asked more competition as "an essential condition to any real revival of prosperity in the industry."

Robert Young Cast

Robert Young will star with Bette Davis in RKO's The Story of a Divorce.

Cast As 'Cattle Kate'

Barbara Stanwyck's next starring role for Hal Wallis at Paramount will be in the title role of Cattle Kate, western yarn in which she will play the owner of a dance hall.

Two Classifications In Producer-Lab Ass'n

The three interim officers of the recently-formed Association of Motion Picture Producers and Laboratories of Canada were elected for the regular term of one year at the most recent meeting, which took place at the Mount Royal Hotel, Montreal.

Those affected were Jack Chisholm, Associated Screen News, Toronto, who is president; Hans Tiesler, Audio Pictures, Toronto, vice-president; and Graeme Fraser, Crawley Films, Ottawa, secretary-treasurer.

The meeting discussed the by-laws and constitution and ruled that companies with four or more employees could become active members, while those with fewer than four members would be eligible for associate classification. Representatives of the latter group may serve as directors but not officers.

Denham Film Studios Closed By JARO

The Denham Film Studios of the J. Arthur Rank Organization in England have been closed and all employees, except those under contract, have been notified that their services are no longer required. At one time the studio had 1,700 on its staff, but this had been reduced by layoffs.

A request has been made of Sir Stafford Cripps, Chancellor of the Exchequer, to receive delegates from the association of exhibitors and producers seeking relief from the crippling taxes.

THE CANADIAN INDUSTRY'S PRESS LIAISON CORPS

Here are the men behind the advertising, publicity and public relations of the Canadian motion picture industry. They were gathered by Ray Lewis to judge the Canadian Moving Picture Digest's Ninth Annual Showmanship Awards. They are, left to right:

Back row—Jim Cowan, J. Arthur Rank Organization of Canada; P. Tony Ranicar, Warner Brothers; Jim Nairn, Famous Players Canadian Corporation; Larry Stephens, Eagle-Lion Films of Canada; Bob Eves, Toronto suburban supervisor, Famous Players; George Degnon, recently of RKO and now free-lancing; and Archie Laurie, who handles Odeon Theatres public relations on an exhibitor level.

Front row—Win Barron, Paramount ad-pub head and voice of Paramount Canadian News; Sam Glasier, Twentieth Century-Fox; Jim Cameron, assistant to Jim Nairn; and Hye Bossin, editor of the Canadian Film Weekly.

Light Up Your NEW YEAR With The New **LUMINOUS POSTER**
(40 x 60 — 30 x 40 — 24 x 82)
THEATRE POSTER SERVICE — 277 VICTORIA ST., TORONTO

MERRY XMAS, HAPPY M-G-M NEW YEAR

Just a few of the "Friendly-To-Your-Boxoffice" attractions in addition to mighty "BATTLEGROUND":

GENE KELLY, FRANK SINATRA, BETTY GARRETT, ANN MILLER in "ON THE TOWN" (*Technicolor*) JULES MUNSHIN, VERA-ELLEN

★ ★ ★

SPENCER TRACY, JAMES STEWART, VALENTINA CORTESA in "MALAYA" Co-starring Sydney Greenstreet, John Hodiak, Lionel Barrymore

★ ★ ★

"AMBUSH" Starring ROBERT TAYLOR, JOHN HODIAK, ARLENE DAHL with Don Taylor, Jean Hagen, John McIntire

★ ★ ★

BARBARA STANWYCK, JAMES MASON, VAN HEFLIN, AVA GARDNER in "EAST SIDE, WEST SIDE" Cyd Charisse, Nancy Davis, Gale Sondergaard

★ ★ ★

SPENCER TRACY, KATHARINE HEPBURN in "ADAM'S RIB" Judy Holliday, Tom Ewell, David Wayne, Jean Hagen

★ ★ ★

"CHALLENGE TO LASSIE" (*Technicolor*) Starring EDMUND GWENN, DONALD CRISP, GERALDINE BROOKS and LASSIE

★ ★ ★

"STARS IN MY CROWN" Starring JOEL McCREA, ELLEN DREW, DEAN STOCKWELL with Alan Hale, Lewis Stone, James Mitchell, Juano Hernandez, Charles Kemper

★ ★ ★

"PLEASE BELIEVE ME" Starring DEBORAH KERR, ROBERT WALKER, MARK STEVENS, PETER LAWFORD, with James Whitmore, J. Carrol Naish

★ ★ ★

"SIDE STREET" Starring FARLEY GRANGER, CATHY O'DONNELL with James Craig, Paul Kelly

★ ★ ★

"SHADOW ON THE WALL" Starring ANN SOTHERN, ZACHARY SCOTT, GIGI PERREAU with Nancy Davis, Kristine Miller, John McIntire

★ ★ ★

RED SKELTON in "THE YELLOW CAB MAN" Co-starring GLORIA DE HAVEN with Walter Slezak, Edward Arnold, James Gleason

★ ★ ★

"NANCY GOES TO RIO" (*Technicolor*) Starring ANN SOTHERN, JANE POWELL with Barry Sullivan, Carmen Miranda, Louis Calhern, Scotty Beckett

★ ★ ★

"BLACK HAND" Starring GENE KELLY with J. Carrol Naish, Teresa Celli

★ ★ ★

ROBERT TAYLOR, ELIZABETH TAYLOR in "CONSPIRATOR"

★ ★ ★

"THE OUTRIDERS" (*Technicolor*) Starring JOEL McCREA with Arlene Dahl, Barry Sullivan, Claude Jarman, Jr., James Whitmore, Ramon Novarro

★ ★ ★

JUNE ALLYSON, DICK POWELL in "THE REFORMER AND THE REDHEAD" David Wayne, Cecil Kellaway, Ray Collins, Robert Keith

★ ★ ★

"THE SKIPPER SURPRISED HIS WIFE" Starring ROBERT WALKER, JOAN LESLIE with Edward Arnold, Spring Byington

★ ★ ★

"YOU'RE ONLY YOUNG TWICE" (*Technicolor*) Starring Dean Stockwell with Darryl Hickman, Scotty Beckett, Leon Ames, Margalo Gillmore

★ ★ ★

VAN JOHNSON, ELIZABETH TAYLOR in "DRINK TO ME ONLY" Leon Ames, Fay Holden, Percy Waram, Selena Royle, Gene Lockhart, Edgar Buchanan

★ ★ ★

"DEVIL'S DOORWAY" Starring ROBERT TAYLOR with Louis Calhern, Paula Raymond, Marshall Thompson, James Mitchell, Edgar Buchanan

★ ★ ★

CLARK GABLE, LORETTA YOUNG in "KEY TO THE CITY" Frank Morgan, Marilyn Maxwell, James Gleason, Lewis Stone, Raymond Walburn

★ ★ ★

SPENCER TRACY, JOAN BENNETT, ELIZABETH TAYLOR in "FATHER OF THE BRIDE"

★ ★ ★

"DUCHESS OF IDAHO" (*Technicolor*) Starring ESTHER WILLIAMS, VAN JOHNSON, JOHN LUND, PAULA RAYMOND and four famous rhythm specialists, Eleanor Powell, Lena Horne, Mel Torme, Connie Haines

★ ★ ★

"ASPHALT JUNGLE" Starring Sterling Hayden, Jean Hagen, James Whitmore

★ ★ ★

GREER GARSON, WALTER PIDGEON in "THE MINIVER STORY" with Leo Genn, John Hodiak, Cathy O'Donnell, Reginald Owen, Henry Wilcoxon

★ ★ ★

FRED ASTAIRE, RED SKELTON, VERA-ELLEN, ARLENE DAHL in "THREE LITTLE WORDS" (*Technicolor*)

★ ★ ★

"ANNIE GET YOUR GUN" (*Technicolor*) Starring BETTY HUTTON, HOWARD KEEL with Louis Calhern, J. Carrol Naish, Edward Arnold, Keenan Wynn, Benay Venuta

★ ★ ★

"KING SOLOMON'S MINES" (*Technicolor*) Starring DEBORAH KERR, STEWART GRANGER, RICHARD CARLSON

★ ★ ★

LANA TURNER in "A LIFE OF HER OWN"

★ ★ ★

JUDY GARLAND, GENE KELLY in "SUMMER STOCK" (*Technicolor*) with Gloria DeHaven, Phil Silvers Eddie Bracken

★ ★ ★

"MYSTERY STREET" RICARDO MONTALBAN, SALLY FORREST, Bruce Bennett, Marshall Thompson, Elsa Lanchester, Betsy Blair

Season's Greetings

AND BEST WISHES FOR 1950

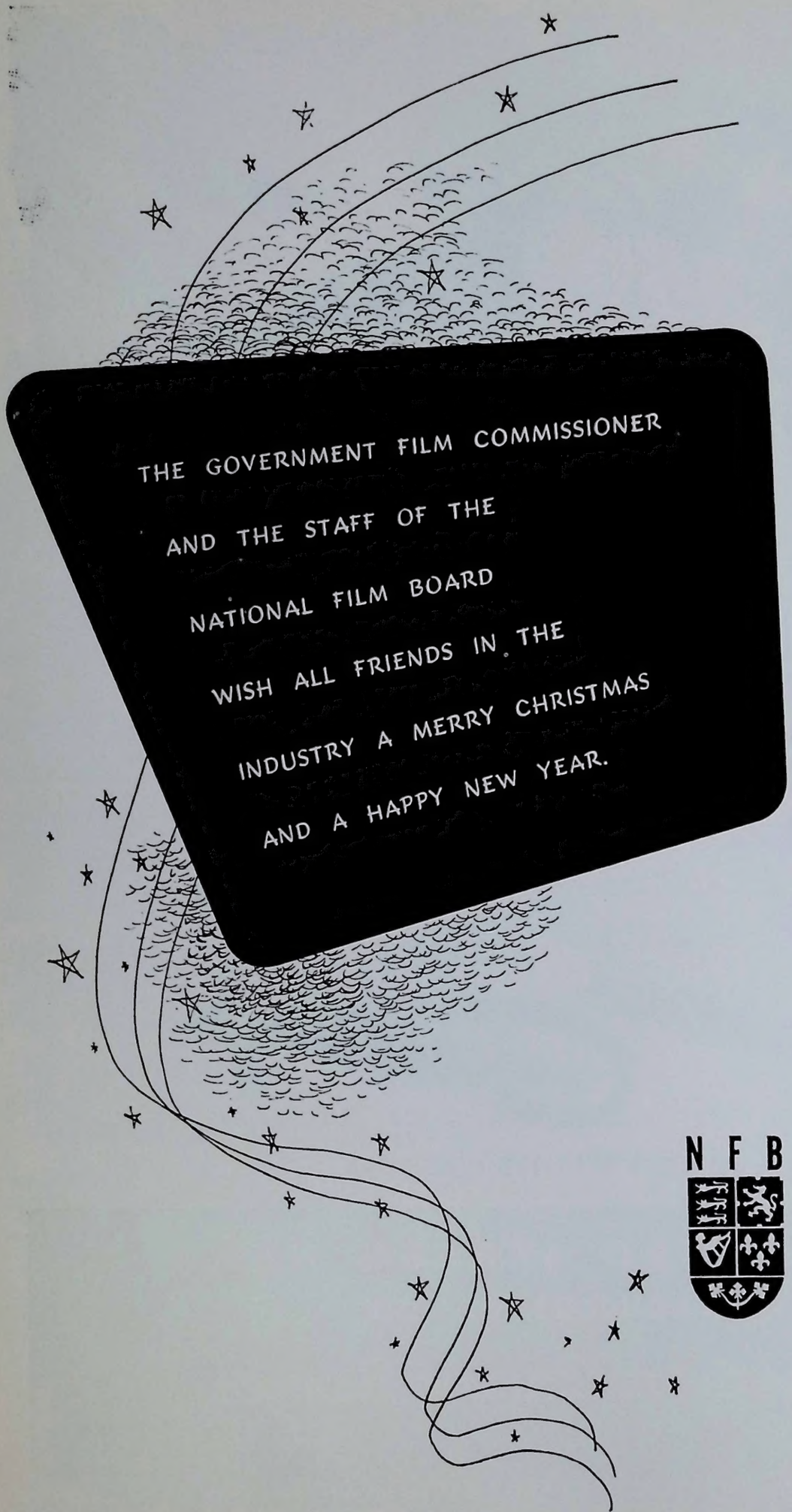
ASSOCIATED SCREEN NEWS

PRODUCERS OF THE

Canadian Cameo Series

MONTREAL LIMITED TORONTO

B. E. NORRISH M. Sc. M.E.I.C. PRESIDENT & MANAGING DIRECTOR


THE GOVERNMENT FILM COMMISSIONER
AND THE STAFF OF THE
NATIONAL FILM BOARD
WISH ALL FRIENDS IN THE
INDUSTRY A MERRY CHRISTMAS
AND A HAPPY NEW YEAR.
N F B

Season's Greetings

Montgomery's

Coffee Shop

21 Dundas Square
Toronto

Your Host,
ALEX CHRISTIE

Season's Greetings

★

CHARLES DENTELBECK

To Our Friends
Old and New —

Our Very Best Wishes

FRANK'S

Queen and Spadina
TORONTO

'It's Only the Beginning Folks— Only the Beginning...'

THE top-hatted barker with the checker-board vest who symbolizes Show Business and that character who wears a red suit to business, Santa Claus, are brothers under their noisy toggery. Each has a knowing heart, a jovial laugh and a generous nature.

The Barker, altough busy the year round at the business of making a living, is one of Santa's best boosters. In fact, he takes care of part of the Great Old Guy's interests while the latter is busy at his pre- and post-Xmas tasks of stock replenishment, new accounts, etc.

During Santa's off-season The Barker is regarded by many as Santa Claus with a shave, probably because of his devotion to the bearded gentleman's favorites, the physically-handicapped children.

The organization which Santa's mustachiod helper works through is the Variety Clubs International, of which Tent 28, Toronto, is a branch—and the proudest one of all right now.

The Toronto branch, which is the only one in Canada and was the first in the British Empire, recently opened Variety Village, a project which has attracted international attention. For over two years Variety men, with the support of the public, strived toward the official opening of Variety Village, which took place on November 16th. The Hon. Dana Porter, Minister of Education and Attorney-General for Ontario, officially set it in operation, an act which was recorded for the future by the greatest battery of public information devices present at an event of that nature in years.

IT WAS a great day for the entire Canadian entertainment industry, for all associated with it had long had their imagination captured by the project of their Toronto brethren for Ontario's tough-luck kids. Some even figured out how they could get into the act, thus enjoying the pleasure of participation instead of being just admiring spectators.

The first to do this were Niagara Peninsula showmen, who held a golf tournament in St. Catharines and raised $1,000. This year they ran a turkey raffle and raised another $500, which was presented for them by Roy Miller of St. Catharines, a barker, and Jack Ward of Niagara Falls.

Earlier this year the Twentieth Century Theatres Managers Club of Toronto wanted to help the cause sponsored by its own industry and arranged a show at the Victory Theatre which brought the $1,000 President Aubrey Lent presented at the luncheon in honor of Danny Kaye.

The 20th managers' stage show had to be handled discreetly, for they were putting an event over just before Tent 28's annual big show at the Imperial Theatre. The boys were told that only a reference to the use of the proceeds could be made and that was all the Variety identification to be permitted. They were also told that Variety did not approve of the services of artists and musicians being solicited gratis, and that it would rather have a smaller donation than one swelled in that way.

The 20th Century managers were grand about it and followed the requests perfectly. However, among the theatrical people concerned were such Variety members as George Taggart, the agent and producer, who passed up his charges, produced the affair gratis and even wrote the script; Lou Snyder, the piano star of the Happy Gang, who did an "act" and contributed his fee, and the one and only Stan Francis, who turned in most of his. These boys did those things without being asked and their reward was one of the best stage shows held in a neighborhood house in years. And that lovely Grayson Girls' line adorned the effort—and gave its fee. Twentieth Century Theatres, through Nat Taylor and the Axlers, contributed the theatre.

The next show was held in Hamilton and this was a full-dress affair. It was as big an event in Hamilton as the Imperial show was in Toronto. The mayor, Sam Lawrence, opened the evening and the show which followed was one of the greatest Hamilton ever saw, thanks to Murray Anderson of the Brant Inn and Murray Little of the Casino Theatre, Toronto. They provided the talent, with the Casino orchestra and chorus line working against several of the theatre's settings, which had been moved to the Palace. Odeon, of course, donated the Palace Theatre.

Sam Wacker and Lorne Greene both repeated their Imperial Theatre routines and Stan Francis gave his services as Canada's top emcee. And Hamilton showed Toronto, with its bigshot showmen, a thing or two. The local radio stations not only boosted the show but solicited contributions to Variety Village, and the Hamilton Spectator donated ad space.

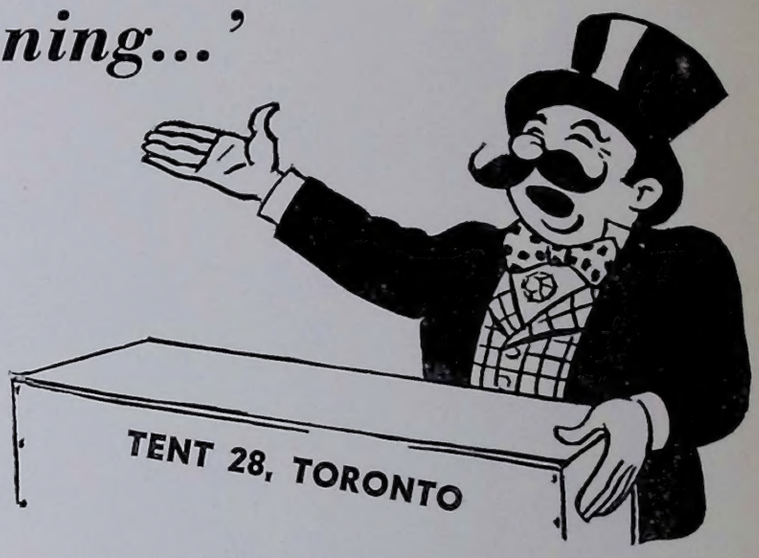
The Hamilon lads, among them Kent Craig, the chairman, Bob Maynard of the Palace, Jim McDonough of the Tivoli, Mel Jolley of the Century, Oscar Lang and the others did a wonderful job of their idea and provided Variety with $4,000. And Hamilton was made aware of Variety and what it stands for.

Now it is heard that more shows are planned in other centres and these, like the promise of the showmen mentioned earlier that their affairs would be annual, are entirely unsolicited. In many communities Variety will be explained—and the fact that Show Business has a heart revealed.

One thing leads to another. Hamilton showmen are talking about organizing their own tent, which would concern itself with Hamilton needs. Winnipeg showmen, several of whom are Variety members of the Toronto tent, are planning a club. Perhaps Montreal, Vancouver and Halifax will do the same.

TODAY Variety has raised over $200,000, all of which has gone into the building of the Village on land donated by the Ontario government. The entire worth of the project when finished is estimated at $450,000.

In the work of raising this money certain men have stood out and they have been honored by Tent 28. The first to be singled out by Variety was the late Peter Campbell, president of the Toronto Maple Leaf Baseball Club, for "helping crippled children along the road to Variety Village . . . and a better life."



Next came Conn Smythe, president of the Maple Leaf Gardens, who was toasted for not only helping the fund but leading Variety into its work for crippled children.

The most recent honor went to John J. Fitzgibbons, CBE, president of Famous Players, who has been Chief Barker since the tent's inception and steps down this year.

It is no exaggeration to say that in four countries there were showmen almost as proud of Variety Village as their fellows who established it. They were the Variety men of the United States, Mexico and Great Britain, as well as the Canadian barkers.

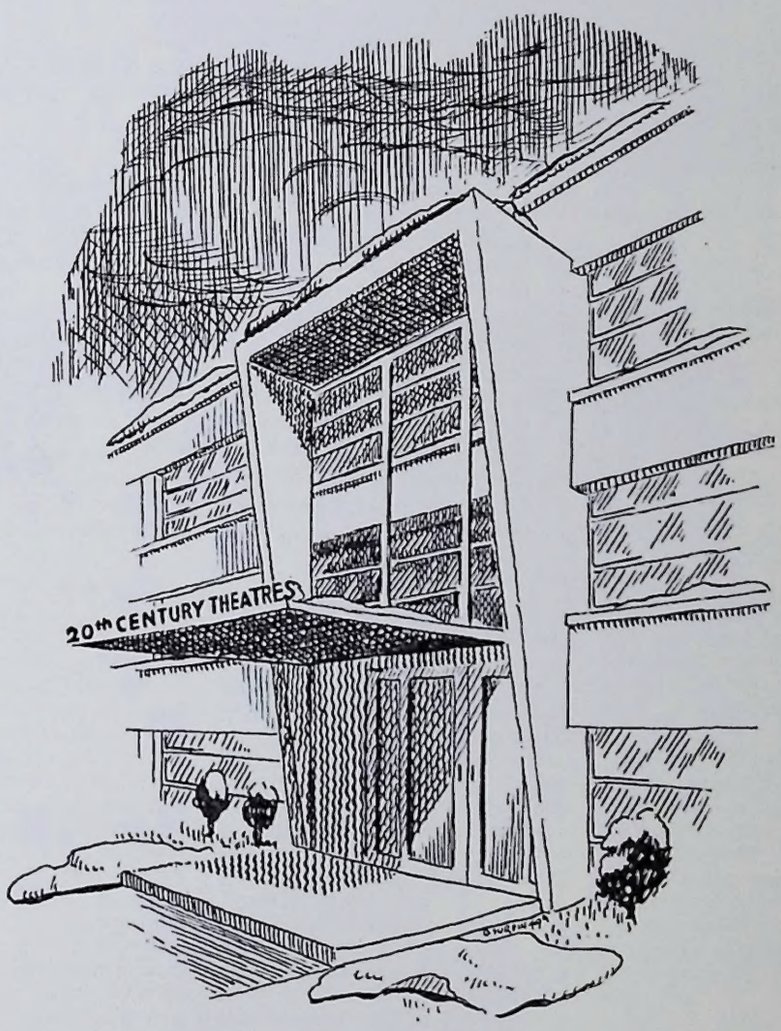
For Variety Village, as the first vocational training school and residence for physically-handicapped children to be built on this continent, had held their interest from the first. So much so that Tent 28 was given honorary mention at the 1948 Variety International convention by the judges panel, made up of trade paper editors which picked the Charity Citation Award for 1947.

At that time Variety Village was still in the dream stage — and the judges, by a resolution passed on the floor of the convention, were instructed that there was to be no second prize or honorary mention. So outstanding did Toronto's plans seem to them that they defied the convention and followed up

(Continued on Page 34)

TO WISH YOU AND
YOURS GOOD CHEER
AT CHRISTMAS AND
GREAT HAPPINESS IN
THE NEW YEAR.
FAMOUS PLAYERS CANADIAN CORPORATION

All the Best
For All Your Tomorrows
From All Here at
175 Bloor Street East, Toronto



GIRL WITH AN IDEA

It Took A While To Prove YVONNE TAYLOR WAS RIGHT But Prove It She Did

YVONNE TAYLOR

Several years ago Toronto witnessed a precarious experiment which, when it became successful, showed how millions of dollars could be added to the Canadian boxoffice take through the presentation of foreign and art films. This was not easy to establish but a lady named Yvonne Taylor insisted that she was right even when the boxoffice was thumbing its nose at her. Today not only is her exhibition policy imitated but foreign films, more palatable to Canadians since her concern with them attracted so much attention, share the screen with Hollywood product in many situations.

Some time ago Yvonne Taylor told the famed Zonta Club about her ideas and experiences in the field of the foreign and art film. They are presented here just as spoken by her.

I HAVE always felt that good cinema, like good music, should be international in flavor and that to limit oneself to seeing motion pictures from Hollywood and England is like forming your own mental blockade against the best that the world has to offer.

If you are interested in how the birth of the International Cinema came about, I should like to tell you in my own words. It has been said that my good husband, tired of my wifely nagging, gave into these lofty ideas of mine and finally handed me a neighborhood movie house of his, saying "Here, try this on for size" — somewhat in the same generous manner that a man gives his wife a mink coat. Quite the converse is true. My husband was always in accord with my idea that Toronto should have an Art House — not merely as an outlet for foreign films, but a theatre devoted to the exclusive showing of fine, superior cinema from all countries.

Being in the motion picture business for the greater part of his life, he realized that it wasn't going to be half as much fun as owning a mink coat. We both realized that the ready-made audience for more distinguished film fare was small and that we would have to educate people — in fact coax them to attend, as one coaxes the average child to do his homework. Neither of us realized just how limited the waiting audience was, or how difficult it would be to educate people. This was a challenge because Toronto had never had this type of theatre before. So it was with a little courage and a great deal of trepidation that we took the plunge.

The theatre was redecorated inside in what I hoped was a home-like, non-commercial manner. We opened with a beautiful French movie, "Marie-Louise." We sent out thousands of circulars and took up a tremendous amount of space advertising the fact that Toronto was to have a new type of theatre comparable to many others in large and small American cities. We had a rather auspicious opening and things got off to a flying start. We even helped matters along by disguising our apprehension with a cocktail party to which we invited sympathizers with the idea, as well as our friends in the motion picture industry. In deference to the occasion those from the motion picture industry managed to shed their Doubting Thomas look at the door—but once inside the cocktails and hors d'oeuvres had an uninhibiting effect. They dropped their polite disguise and assured us that Toronto would never support such an endeavor and that before the month was out, Betty Grable would be casting her familiar shadow on the screen and the theatre bravely trying to be an art house would rejoin the ranks of routine neighborhood houses.

IN THE ENSUING weeks their well-meaning doubts seemed like superior wisdom and lack of worthwhile attendance on behalf of the people cast a gloom in the theatre, giving it at times a morgue-like atmosphere. Carrying on under these circumstances was disheartening indeed, but it became an even greater challenge —one couldn't give up. We had artistic success but financial failure, lack of support and the tremendous cost of bringing in a film for exclusive showing in the International Cinema made it more and more of a problem. Where were all these discriminating people who ardently wanted film fare more palatable to their intellectual tastes? They were now patrons of the International Cinema. They approved. They applauded and they gave us their loyal support but they were the eager, appreciative and imaginative ones—they represented, in short, the minority. There must be others in this great city of Toronto. Apparently it is true of the majority of people that they will go to hear a Rubinstein or a Heifetz—the critics have given their stamp of approval and they can safely join the crowds and pay them homage. But even those with a zest for enjoying the finer things lack the necessary curiosity to discover the unknown artists—the thrill of bringing their own judgment and forming rather than sharing their own emotional and intellectual response.

The people who were positive they could not enjoy or accept pictures with subtitles or little publicized English and Hollywood films ignored us. Until it came about that the producers of the motion picture Henry V were looking for an intimate theatre in which to show their greatly heralded achievement. Strangely enough the International Cinema was the only available house. It was, of course, out of the way but it was accessible to the Yonge Street car and it did have a reputation for pioneering in the showing of highly-intelligent cinema. It was, as you know, chosen for this honor. The rest is known fact. People came from all over to see this widely acclaimed motion picture. The response was whole-hearted. New friends wrote warm letters of encouragement.

"How wonderful to bring us such a picture."

"We love the intimacy of this wonderful theatre."

"We are surprised we didn't hear about it before."

"You can depend upon us to support this courageous endeavor."

"Will you be getting some interesting foreign films too?"

"This is what Toronto needed badly."

"Such a void has been filled."

These sentiments, though retarded, did help to establish the theatre. And though we now had a larger potential audience, we soon discovered that, with few exceptions, a picture not highly publicized in New York would not command their attention, but only the attention of our loyal band of followers — those who liked to discover things for themselves. Also that, according to the majority of people, they thought of British pictures as the foreign movies they preferred to see.

I DO NOT agree that any one country produces the best pictures. I think of great achievements from Hollywood and it is actually only because we comb the foreign film market for the very finest of their efforts that they seem so superior. I have suffered acutely through many puerile foreign and English films and have rejected hundreds. I think it all boils down to the simple fact that something really worthwhile is just that, regardless of its nationality.

Because the International Cinema gained recognition, I was able to build the Towne Cinema. This is a sister theatre showing distinguished motion pictures from the film studios of the world.

And now I would like to tell you of some of the trials and tribulations in running these theatres and, in so doing, I will elaborate on my views concerning moving pictures.

Almost five hundred foreign films found their way into the United States last year. Out of

(Continued on Page 37)

SEASON'S GREETINGS

OSCAR · R · HANSON

· PIONEER FILMS LIMITED ·

REPRESENTING

WILCOX-NEAGLE
PRODUCTIONS

Monogram Pictures
CORPORATION

LONDON FILMS
INTERNATIONAL LIMITED

ALLIED ARTISTS
PRODUCTIONS INCORPORATED

For A Merry Christmas and A Happy New Year

Here is acting at its finest!

TEMPESTUOUS ROMANCE . . .
THRILLING ADVENTURE . . .
MAGNIFICENT SPECTACLE!

Grand prize winner at the Venice International Film Festival . . . the most elaborate and costly production ever to come out of Italy . . . battle scenes and thrilling romance equal to "Ben Hur", "Quo Vadis" and the great spectacles of Cecil B. DeMille.

ALLIANCE FILMS PRESENTS

the IRON CROWN

Directed by **ALESSANDRO BLASETTI**
"English Narration and Titles"

Cast

Massimo Girotti
Elisa Cegani
Gino Cervi
Primo Carnera

SELZNICK-ALLIANCE RELEASING ORGANIZATION

The Screen's Guarantee of Quality

Color by
TECHNICOLOR

TECHNICOLOR
Is the Trade Mark of

TECHNICOLOR MOTION PICTURE CORPORATION
Herbert T. Kalmus, President and General Manager

Season's
Greetings
from
THE EXECUTIVES
AND
STAFF
Empire-Universal-Films Limited

By Hye Bossin

What About The *Trade Press* Of Canada?

HYE BOSSIN
Managing Editor of the Canadian Film Weekly.

WHEN will the Canadian motion picture industry trade press get a break in its own country? That question is in keeping with the theme of the brief submitted to the Royal Commission by the Provincial Press Association. Although the Canadian Film Weekly is not a member of that body, it wholeheartedly endorses its explanation that "All they have asked at any time is that they should have an even break in their own land with competing publications."

B. K. Sandwell, editor of Saturday Night, is quoted in the brief as saying that "Canada is the only country in the world in which the largest percentage of reading matter is foreign controlled."

This is particularly true of the Canadian motion picture industry, which is flooded with about a dozen USA trade papers. Their profusion seems to have influenced those who sell Canadian exhibitors films to offer both native film trade papers little more than token support. This attitude is amazing when one realizes that the boxoffice take has jumped from $33,635,052 in 1940 to $69,619,047 in 1948! And will go up by a couple of million in 1949. The Canadian film trade press gained little through this tremendous increase in film revenue.

Today Canada, because of anti-trust laws in the USA and restrictions and taxes in other countries, is one of the most fruitful film territories which our neighbors to the South dominate. Yet the USA companies which distribute films in Canada—and some of those who are their chief representatives here—see no reason for giving special support to such an institution as the press, which has been hindered in its ability to thrive because these gentlemen are perfectly satisfied to have their field of endeavor reported by what are, in effect, foreign magazines.

INSTEAD of advising their superiors in New York that Canada is a great and proud country which deserves to have its aspirations and its people reported in its own press, a press adequately supported in the same way as the USA film trade press is supported—out of the revenue of the industry—these men act as though Cabot, Cartier and Champlain made their Canadian jaunts for the benefit of the American motion picture industry. Nor do all the fine words of Eric Johnston and Francis Harmon alter that.

Perhaps, because exhibition holdings are so concentrated, the film distributors do not feel the need of much advertising. Perhaps this places the blame for the poor condition of the Canadian trade press elsewhere. But there is responsibility which goes with freedom of enterprise. Native institutions must not be permitted to wither because of the privileges bestowed on any interests.

Reporting the position of the Periodical Press Association in a story headed "Magazine Publishers of Canada Demand That They Get 'Even Break in Own Land'", Financial Post of Toronto, reviewing the Royal Commission brief, says that "It is the basic Canadianism of Canadian publications which gives them their special value to this country and its people."

DECLARES the brief: "On the record of the growth of Canadian nationhood, of the development of a national spirit, this country's magazines have left an imprint of a service incalculable in value and beyond question.

"It was because Canadian publishers realized the enormous influence of U.S. publications which were crossing the border in increasingly large numbers that, in the national interest of their younger country, they undertook to fill the need of publications that would deal with Canadian affairs, Canadian attitudes, Canadian traditions.

"Theirs was the job of providing a medium for Canadian expression, a medium that would encourage Canadian writers and artists by providing a livelihood and gaining them the appreciation of their people. Even the advertising pages would create a market for the talent of those in the creative arts.

"Here was to be a medium through which Canadians might learn about themselves, gain mutual understanding of their fellow-citizens in every part of the vast territory, be informed of the achievements of our industries, our agriculturalists, our scientists. A medium that would play its part in making Canada a richer and more attractive place in which to live; that would reveal opportunity, inspire our youth with faith in their land—a faith to keep them at home."

AMERICAN publications have smaller costs for initial production than Canadian ones because of their greater circulation. Canadian magazines have this to compete with, yet have managed to progress to the point where "Canadian writers and Canadian artists can earn an adequate income in their own country."

"As the years have gone by," the brief points out, "the Canadian market has become more and more attractive to magazines controlled in the United States and edited exclusively from the United States point of view. In some cases, such publications issue 'Canadian editions.' Some may even be printed in Canada, using Canadian raw material and Canadian production labor. But the editorial content is supplied often in its entirety from the United States and, being primarily aimed at that country's population, is naturally designed to further United States interests and United States policies."

In setting up the Massey Commission the government itself held that "it is in the national interest to give encouragement to institutions which express national understanding and add to the variety and richness of Canadian life, rural as well as urban."

"No medium of expression can be as effective and lasting as the printed word," the PAA brief declared. "The national magazine, the printed word that speaks for and to a nation, is an instrument of vital consequence.

"The country's business and agricultural publications, dealing with finance, merchandising, industry, general services and agriculture, perform an important function in increasing efficiency, thus lowering costs in the production and distribution of goods and services to people in all parts of Canada."

The business press of Canada is made up of 208 business newspapers, trade and periodical journals.

My Sincere Best Wishes for a Merry Christmas and a Happy New Year
DAVID SIEGEL
Chief Projectionist
PREMIER OPERATING CORPORATION

SEASON'S GREETINGS
From
Dick Main

SEASONS GREETINGS TO THE INDUSTRY

COMPLETE FACILITIES FOR

16 AND 35MM PRODUCTION

AIR-CONDITIONED LABORATORIES

SOUND RECORDING

SLIDE FILMS - ANIMATION

ILLUSTRATIVE PHOTOGRAPHY

CANADIAN FILM INDUSTRIES

310 LAKESHORE ROAD TORONTO 14

AUDIO PICTURES

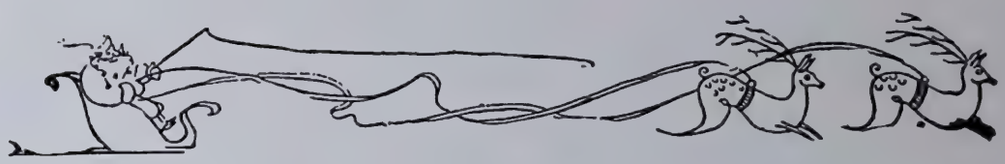
FILM LABORATORIES OF CANADA

HEARTIEST GOOD WISHES

and Season's Greetings

To all our friends in the

Motion Picture Industry



CANADIAN NATIONAL CARBON COMPANY LIMITED

Best Wishes
to our
Friends and
Associates

CONSOLIDATED
Theatres Ltd.
MONTREAL

LOEW'S
PALACE
CAPITOL
PRINCESS
ORPHEUM
IMPERIAL
HIS MAJESTY'S
Theatres

EXCELSIOR THEATRES, Ltd.

GIBRALTAR THEATRES, Ltd.

TORONTO

CAPAC

COMPOSERS, AUTHORS and
PUBLISHERS ASSOCIATION
OF CANADA

All The Best

TO ALL SHOW PEOPLE

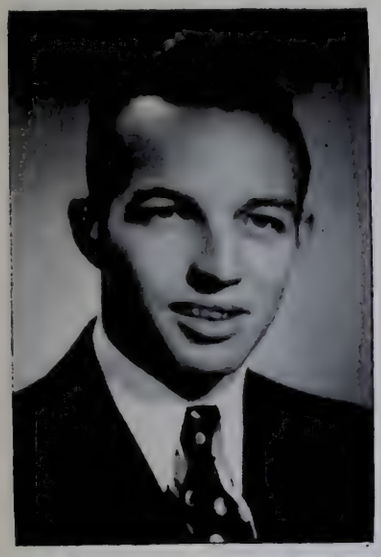
(The Finest in the World)

ASTRAL FILMS

I. H. (Izzy) ALLEN

A MODERN FILM EXCHANGE CREATED
BY EXHIBITOR'S GOOD WILL

ODEON
SEASON'S
GREETINGS



J. J. FITZGIBBONS, JR.

It Started With the Greeks

HOW TO GET THOSE Sweet Earnings

By J. J. Fitzgibbons, Jr.

INCREASED operating expenses and higher costs of film have caused theatre owners and executives to sharpen their pencils and look around for extra income.

More attention is now being given to income received from pay telephones, weighing scales, soft drink vendors, shoe shine machines, and the Number One Eldorado—Popcorn and Candy. And rightfully so, as this additional income has become big business and thus is important enough not to be passed up.

Actually, the merchandising of confections in places of amusement is not new. It can be traced back as far as the Greeks and Romans, who satisfied their appetites while being amused in the great arenas. It was still a good business during the days of Shakespeare at the Globe Theatre when oranges and sweet meats were brought in between acts to the local nobles. The motion picture exhibitor gave it a new twist when he applied the same selling technique to candy that he used on pictures, "and presto"—something that had always been part of the entertainment business, but treated like an orphan, was all of a sudden greeted like a long lost brother.

The last few years have seen great improvements in the handling of confections in theatres. It has become a specialized business that should be treated as a separate department in theatre operation.

At one time, we made it hard for the patron to get what he wanted. Managers discouraged the sale of confections, and one theatre chain went so far as to ban its paying public from bringing confections into their theatres. But now by progressing with the times and using new methods, it is a definite service to the patron.

THE requirements for a good confection operation are numerous. Basically, they can be broken down as follows:

1) Location of the installation.
2) The best merchandise at the right price.
3) Neat and courteous attendants.
4) Clean counters and equipment.

The amount of traffic and the type of patrons can almost predetermine

1) The gross
2) What items can be sold—such as candy, popcorn, ice cream, soft drinks, cigarettes.
3) The cost of the installation and estimated operating expense.

Normally, the best location for a candy counter is past the doorman, in line with the flow of traffic. Sometimes because of the lobby and foyer lay-out, it is impossible to obtain the ideal location. When this situation exists, it will pay dividends to use a small portable counter and an upright warmer, and test different locations. By using this method, you not only get an idea of the potential gross, but in addition you can determine the amount of money you wish to spend on construction.

There are theatres that have removed anywhere from eight to 20 seats to get the desired location. Before seats are removed, the pros and cons should be thoroughly looked into. You should determine the value of these seats as to whether or not the additional income from the candy bar will more than compensate for the return per seat.

Excellent results have been obtained from front sellers, although a front seller restricts the variety of items that can be handled by one attendant.

All new theatres provide for candy counters, the number of items handled determines the size and area. Once a plan has been approved, the counter should be constructed in four-foot portable sections. You never can tell what changes will occur in the future. If a new piece of equipment is installed, a complete section cannot only be easily removed, but it has a high resale value. One of the important features to remember is that cash drawers are required; you can't have too many and they should be conveniently placed in order to cut down waste motions of the candy attendants.

NAME-BRAND merchandise is the only type of candy to handle. There are some so-called cheap lines insofar as the purchase price is concerned, but experience has proven that this type of candy takes up valuable counter space, and the amount sold never comes close to name-brand candy. This applies also to good popcorn, ice cream and soft drinks.

There are two schools with regard to displaying candy. One, everything is under glass; the other, everything placed on top of the counter within reach of the patron. Both have their advantages. A covered display prevents loss by theft. It has been our experience that an open mass display creates more sales, and that the patrons receive quicker service, but there is the possibility of loss by pilferage, but increased sales more than compensate.

Popcorn should be fresh, warm and packaged in front of the patron when time permits. The equipment, whether popcorn machine or warmer, should be spotless at all times.

Drinks should be served in a paper cup. If the drink is not mixed properly, do not serve it. You will only hurt future sales. Proper temperature is 39 degrees. The drink dispenser should be kept clean at all times, and disposal units should be conveniently located—saves carpets.

Ice cream bars appear to be the easiest type of ice cream to handle, especially with the envelope wrapper, as the patron pushes the bar up through the wrapper and usually crushes the wrapper when finished and the chocolate and ice cream drippings remain inside the envelope. Do not sell soft ice cream bars—the normal body heat from the patron's hand softens them up quickly enough. The temperature of the ice cream cabinet should be at least zero, for a good firm ice cream bar.

With emphasis on confections and with the numerous details and problems involved, starting from the time the decision is made to sell candy, through purchasing, storing, payments to manufacturers, control of stock until the patron buys the bar, the development of service organizations has resulted across Canada, which are set up to take the majority of headaches out of this confections business. Like every other business that makes money, there is still a certain responsibility on the part of the theatre owner and manager, and co-operation plays a very important part for a successful operation.

VARIOUS theatres have been able to increase their confection business by using intermissions, particularly on week-end evenings, immediately after the feature, and preceding the newsreel.

At present, there are trailers available which effectively convey the idea to the patron that there will be a five minute intermission for their convenience. Some trailers list the items on sale such as candy, popcorn, ice cream and soft drinks.

A number of theatres use their PA system to announce the intermission.

A theatre manager is in a position to decide whether or not he can use an intermission profitably. Sometimes schedules are so tight that he might run into overtime, the costs cutting into the extra income that would be made at his candy bar.

The use of an intermission depends upon local circumstances and situations.

The present methods of merchandising in theatres has opened up a new field, which has not affected the sale of confections in stores outside of theatres. Production figures of the larger candy manufacturers show that they are producing more candy than ever before. In fact, theatres have shown a great number of retailers that they can sell more candy by dressing up and cleaning their counters. Consumer research reports show that candy is an 82 per cent impulse item. This would indicate that presentation is the keynote of sales.

Season's Greetings

COLUMBIA PICTURES

OF CANADA LTD.

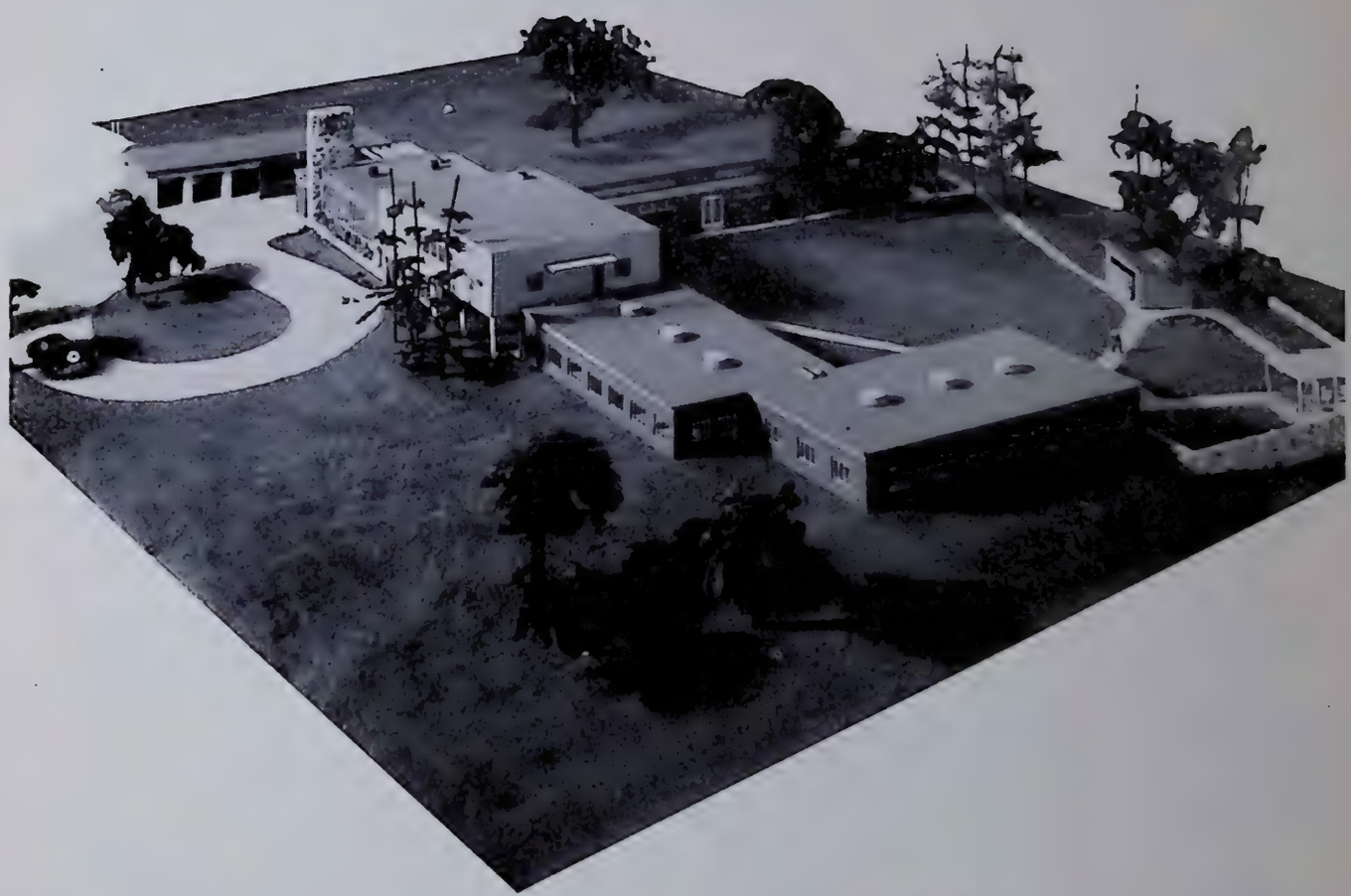
SEASON'S GREETINGS

THEATRE HOLDING CORPORATION LTD.

TORONTO

Merry Christmas

TO "VARIETY VILLAGE"



AND TO THE WHOLE GREAT THEATRE INDUSTRY

TORONTO
104 Bond Street
•
MONTREAL
288 St. Catherine St. W.

GENERAL THEATRE SUPPLY
COMPANY LIMITED

VANCOUVER
916 Davie St.
•
WINNIPEG
185 Portage Ave. E.

A Busy Year At THE NFB Is Reported

AS GOVERNMENT film commissioner Ross McLean takes stock at the end of the National Film Board's tenth year, he has every cause for satisfaction.

At the Venice Film Festival in August, Chant Jeunesse won first prize for short subjects. The week before two animated films, Hen Hop and Fiddle-de-dee had won prizes at the Brussels Film Festival. Ski Skill was awarded a medal by Italy in an international sports film competition, and Vegetable Insects won first prize in a biological film competition at Cleveland.

Film-makers from Israel, Australia and Denmark, students from China, India and the Philippines, came to Canada this year to study techniques that have made the Canadian Film Board a by-word abroad.

At the close of its first decade, the NFB, begun with the aid of film-makers from other countries, was staffed, with one exception, by Canadians; NFB-trained personnel were working in virtually every production company in Canada and occupying important posts abroad. UNESCO borrowed Norman McLaren last August as technical supervisor to an American-led group working in China on problems of fundamental education. The United States had added the final comment to their praise of the NFB's National Health and Welfare-sponsored Mental Mechanism series by borrowing director Robert Anderson to direct production of films patterned after the Canadian series for the USA's newly-established Joint Mental Health Film Board.

THERE was obvious timing and topical interest in the theatrical series, Canada Carries On. Passport to Canada was an introduction to the immigrant people thronging to Canada with every sailing; Capital Plan, an Anscocolor review of Ottawa in the making coincided with the unveiling of the Greber plan; Inside Newfoundland was released the day the new province became part of Canada.

The summer months were marked by CCO's which dwelt on Canada's merits as a vacation land. Summer Is for Kids charmed film critics with its study of boys in camp; Welcome Neighbor was a friendly gesture to USA visitors; and Famous Fish I've Met gave Greg Clark opportunity to debate with Pete McGillen the relative merits of Canadian fishing and hunting. There were brief insights into world problems: 55,0000 for Breakfast gave Canadian farmers food for thought, while Valley of Gold brought attention to the gold mines of Val D'Or, and at the same time illustrated how the new immigrants are finding a place in Canada's industrial force.

Several films produced this year are expected to attract wide and appreciative public response. They are: Children's Concert, the film story of an Ottawa experiment in music appreciation, and Family Circles, a forthright plea to parents for greater attention to a child's emotional needs.

The 16 mm. monthly screen magazine, Eye Witness, was suspended during the year in preparation for theatrical release in January, 1950. Eye Witness series films are one reel in length and present two to four news reports of interest to Canadians.

NON-theatrical film activities continued to expand during the year despite a reduction in NFB field personnel. As NFB services in certain areas were gradually withdrawn, more local committees or councils became actice in planning community film services, particularly in rural sections. Stress remained on the application of films to group programs.

Production for school use of specialized 16 mm. films, filmstrips and other visual material was accelerated. In November audio-visual aids and other visual aids directors from departments of education in all provinces were invited to Ottawa by NFB production and distribution officers to assist in outlining a "Classroom Aids Project."

Distribution of Canadian travel films in the United States was credited this year with a share in the increased flow of tourists to Canada. Audiences of more than a million were reached through the 62 travel film libraries established in 1948 in 35 states by the NFB, and financed by the Canadian Government Travel Bureau. Four color films — Road to Gaspe, Canoe Country, Canadian Cruise and Winter Carnival — were produced this year for distribution through the libraries. Through newsreels, sale of prints, rentals, theatre bookings and television, over 10,000 prints of Canadian films are now helping to sell Canada to prospective USA tourists.

Within Canada travel films were screened for tourists at holiday resorts, exhibitions and on summer cruise boats. Americans already visiting Canada discovered new places to visit next year and Canadians were encouraged to spend travel dollars at home.

ROSS McLEAN

Film Delivery Service Ltd.

★

Charlie MAVETY

Compliments of

PEERLESS PRINTING CO.

HEARTY GREETINGS and SINCERE CHRISTMAS WISHES TO ALL FILM FOLK from GERALD PRATLEY and JOHN RAE (Film Reviews) C.J.B.C.

Season's Greetings

and Best Wishes to all Members of the Motion Picture Industry

MANITOBA MOTION PICTURE EXHIBITORS ASSOCIATION

Winnipeg, Manitoba

SEASON'S GREETINGS

From everyone at

EAGLE-LION

including the following characters in
David Hand's ANIMALAND CARTOONS

Ginger Nutt, Hazel Nutt, Loopy Hare, Corny Crow, Oscar Ostrich, Dusty Mole, Cooky Cuckoo, Boko Parrot, Lena Lion, Zimba Lion, Zimmy Lion, who will double for the regular staff on Christmas Day.

WARNER BROS.

LAUGHS NOW!

LAUGHS FOR

MILTON BERLE

VIRGINIA MAYO

AND IT'S GOT RUTH ROMAN
AND IT'S GOT BERT LAHR
AND IT'S GOT 8 SONG HITS!

ALWAYS LEAVE THEM LAUGHING

PRODUCED BY JERRY WALD

DIRECTED BY ROY DEL RUTH

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE

From a Story by Max Shulman and Richard Mealand • Musical Direction by Ray Heindorf

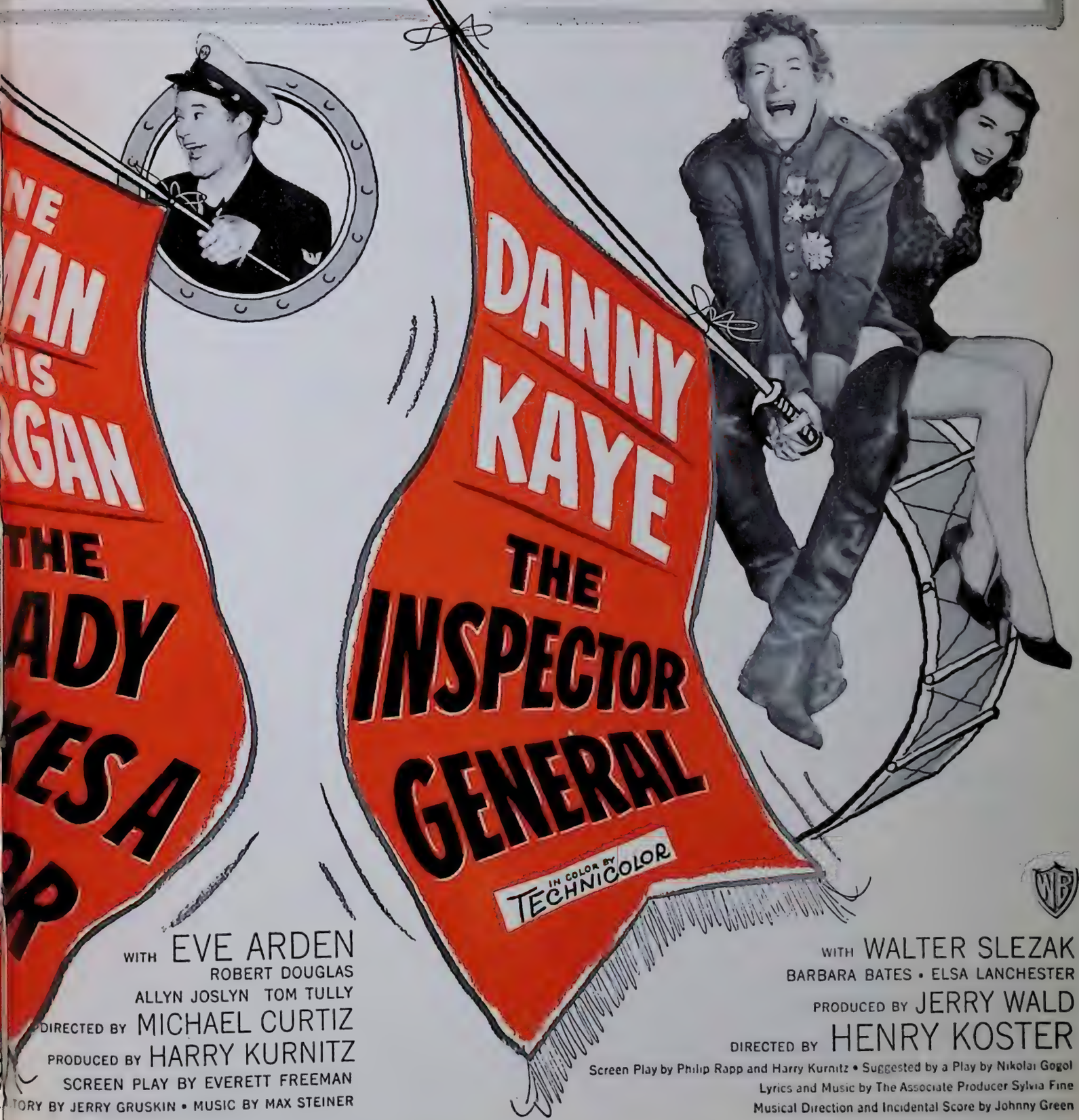
Musical Numbers Staged and Directed by LeRoy Prinz • Special Music & Lyrics by Sammy Cahn

FROM A

GEARED TO GO

the happiness makers!

CHRISTMAS! LAUGHS FOR NEW YEARS!



WITH EVE ARDEN
ROBERT DOUGLAS
ALLYN JOSLYN TOM TULLY
DIRECTED BY MICHAEL CURTIZ
PRODUCED BY HARRY KURNITZ
SCREEN PLAY BY EVERETT FREEMAN
STORY BY JERRY GRUSKIN • MUSIC BY MAX STEINER

WITH WALTER SLEZAK
BARBARA BATES • ELSA LANCHESTER
PRODUCED BY JERRY WALD
DIRECTED BY HENRY KOSTER
Screen Play by Philip Rapp and Harry Kurnitz • Suggested by a Play by Nikolai Gogol
Lyrics and Music by The Associate Producer Sylvia Fine
Musical Direction and Incidental Score by Johnny Green

AS NEVER BEFORE!

SEASON'S GREETINGS

from

MOM and DAD

★

Canadian Hygienic Productions Limited

GEORGE ALTMAN
General Manager

To All throughout the

MOTION PICTURE INDUSTRY

we extend

The Season's Greetings

Dominion Sound Equipments Limited

★

SEASON'S GREETINGS

from

Mitch Bernstein

and

Joe Leiberman

B. & L. Theatres

SAINT JOHN, N.B.

Season's Greetings

CROWN THEATRE

TORONTO

JOE COHEN

Greetings

Joseph B. Danson & Sons Ltd.

All Forms of Insurance

WA. 8673
85 RICHMOND ST. W.
Toronto

PHOTO ENGRAVERS and ELECTROTYPERS LTD.

CHARLES and
KEN CASHMAN

Truck in on the tree
with a *dolly,*

Then *mix* with St. Nick
and his deer,

Cut up the cake
and the holly,

And *bring up the sound*
of Good Cheer,

Zoom in

MERRY CHRISTMAS

from *Crawley*

And dissolve to a

HAPPY NEW YEAR

TO OUR FRIENDS
IN THE MOTION PICTURE INDUSTRY

we extend

HEARTY CHRISTMAS GREETINGS

and

ALL GOOD WISHES FOR THE
NEW YEAR

TORONTO CARPET MANUFACTURING Co.

Weavers of
BARRYMORE CARPETS

The Season's
Very Best
Wishes

Charles A. Bochner

CANADIAN
THEATRE CHAIR
COMPANY LTD.
Toronto

Season's Greetings
To All

from

CANADIAN MOTION PICTURE PRODUCTIONS LIMITED

Producers of
"SINS OF THE FATHERS"

GORDON D. FAIRLEY, *President*
L. L. CROMIEN, *General Manager*

A Very Merry Xmas

from

CANADIAN SCREEN PUBLICITY

Josh Pechet

Toronto *Montreal*

Christmas Greetings

B and F THEATRES Ltd.
Toronto

SAM BLOOM **SAM FINE**

AND ALL THE BOYS

Flashbacks

THE ROARING TWENTIES IN OUR INDUSTRY

IN 1921 the Canadian Motion Picture Distributors Association was formed and shortly issued four pages of editorial about "Motion Pictures and Public Opinion" which contested "Baseless Charges Against Motion Pictures Refuted by People Who Believe that Public Opinion is the Final Court of Appeal."

Endeavors were made to organize a Dominion Motion Picture Association.

Censorship was protested by the distribution of a Toronto Sunday World editorial in which Fred Jacob wrote that "So far as movies go, Canadians are the most censored people in the world."

The Toronto Evening Telegram seemed to favor a tariff against USA films, pointing out that they were "returning the highest interest on invested capital of any industry." This was used on a throwaway in which the Canadian Photo Play Productions Ltd. invited investment for the sharing of "the Gigantic profits that there are in the Motion Picture Industry." Mickey, it stated, "had contributed to the federal revenues about $884, and returned a net profit to its United States owners of over $120,000." A tariff to aid Canadian productions was advocated.

* * *

In 1922 Will Hays quit the cabinet of President Harding, in which he was Postmaster General, to take $100,000 per year as head of the motion picture producers.

* * *

In 1924 Saturday Night reported that "There has been such an upset in the last three years in the whole moving picture situation, and the organizations and reorganizations have been so many that many shareholders are bewildered." It observed that "many thousands of Canadians are interested in the securities issued by the old Allen companies."

Detroit develops a central film shipping bureau.

United Amusements, a $3 million company, formed in Montreal with Ernest A. Cousins as president and George Ganetakos as managing director.

The Motion Picture Distributors and Exhibitors of Canada, Inc., is formed in Toronto to replace the Canadian Motion Picture Distributors Association.

"Vicious Movie Titles Pay While Good Pictures Lose," says the Toronto Star Weekly.

Exchanges in Montreal angry at Quebec censors for slashing Tom Mix pictures and others.

Film Daily says "All Contracts, Once Signed Will Hold Whether Theatre Owners Have Overbought Or Not."

J. C. Brady of Toronto elected to head the Ontario Branch of the Canadian Division of the Motion Picture Theatre Owners, which has been reorganized.

* * *

In 1925 the amusement tax was opposed by the Toronto District Trades and Labor Council as "unjust under present conditions and that it has served the purpose for which it was intended."

"Movies Aid World Peace" is how a syndicated series of articles summed up Adolph Zukor's remarks to the writer. The story started: "So far civilization has taken three distinct steps. Human speech came first. Then printing. And now the moving picture."

Film Board of Trade's annual statement shows 11,197 disputes adjusted to exhibitors' satisfaction.

Washington figures showed Canada next to the United Kingdom as an importer of USA positives.

Joseph M. Schenck says that $66 million will be spent on Hollywood production in 1926 — 81 per cent of the world's film product.

Universal buys three Winnipeg houses and is reported going into Canadian exhibition in a big way.

The Border Cities Star hopes that Canada will not pass such a "paternalistic" law as the 1,000-foot quota of Australia but that "the United States will someday be given a film of Canadian life which has neither bears, mounted policemen nor glaciers."

Conditions in Canada "are far from satisfactory," Film Daily of New York reports, with Famous Players net profit being $413,186 up to the end of the fiscal year, August 29. Famous assets are $15,416,063.

Ontario tax on amusements yielded $1,470,000.

Newspaper editorials appear regularly demanding that more British films be shown in theatres.

Joining of all Canadian censorship boards into one advocated in British Columbia legislature.

Musical copyrights being fought by the Musical Amusement Association.

Cost of building a good 1,000-seat theatre is estimated at $87,000.

In 1926 Judge Lacroix of Montreal says that 40 per cent of juvenile delinquents are inspired by the movies.

The cutting-off of films to Quebec because of outrageous censorship, rumored in the press, is denied by N. L. Nathanson. Actually the Hays Office had decided not to accept contracts from Quebec after August 1st. Premier Taschereau defies the producers and the Toronto Globe supports him for his stand against "this foreign threat."

Premier Ferguson of Ontario assures exhibitor delegation that he will drop amusement tax and it agrees to pass gain to patron.

Independent Theatre Owners Association of Alberta formed, with Stan Bailey of Camrose as president.

Quebec has 122 theatres, with 53 in Montreal. There were 462 theatres in 1948. Manitoba, Alberta and Saskatchewan have a total of 279 theatres. British Columbia has 125 theatres.

Canada a 3.6 per cent territory but is 4½ today.

Lord Beaverbrook and others plan the establishment of British Columbia studios by National Cinema Studios and Nils Olaf Chrisander, formerly of UFA, is appointed to take charge.

* * *

In 1927 Federal Trade Commission of the USA issues a cease and desist order against Paramount for block-booking practices.

Articles talk about Canada as a production centre.

Opposition to double bills.

* * *

In 1928 Sunday closing law is a legislative issue. Exhibitors oppose it in press ads inviting citizens' opinions of "An Obsolete Law."

British Picture Producers Ltd. hold a meeting in Vancouver and state that it will build or buy Canadian theatres.

Canada has 1,073 theatres which took in $30 millions at the boxoffice.

Stephen Leacock attacks influence of USA pictures on Canadian youth.

Quebec passes bill banning children under 16 from theatres at all times.

"Carry On, Sergeant" being produced in Trenton, Ontario. There were 35 shareholders who invested $500,000 in what proved to be a flop.

The assistant director of visual instruction for the NY Board of Education screens an "educational" film for a gathering of Toronto teachers. It "pictures Dominion as peopled largely by trappers and redcoated policemen who 'get their man'," reports the Toronto Globe. And so on.

Motion Picture Theatre Owners convention in Toronto fights amusement tax and censorship, which Premier Ferguson of Ontario opposes.

J. C. Boylen becomes Ontario censor head and J. E. Hawkshaw is BC film censor.

Arthur Stringer predicts that talkies will make English a world tongue.

Quebec initiates censorship of posters.

British Canadian Pictures starts shooting an RCMP film in Vancouver.

"Sunday Movie Demand Unlikely in Toronto," states Daily Star.

His Destiny preemed at Palace, Calgary. It was made in that province and starred Neal Hart and Barbara Kent. A "Mighty Effort to Place Canadian Product on British Market." This quota film acquired by Paramount for world distribution.

"Calgary is in the control of an American amusement trust which dictates what pictures are to be shown and what attractions offered in this city," states a Calgary Herald editorial.

"Bombardment of Anti-Trust Suits is Planned by U.S.' — Film Daily.

* * *

In 1929 FBO Pictures changed its name to RKO.

Canadian Society of Cinematographers and Photographers of the Motion Picture Industries, Local 655, formed in Toronto with Len Roos as president and Frank O'Byrne as vice-president.

"Dominion Board of Censorship Needed" is the way the Cranbrook, BC, Courier heads a long editorial.

Movies and Radio are aid to temperance, said a speaker to the WCTU in Montreal.

The British quota is causing Hollywood to study Canada as a production field for eligible film and George McCall, producer, says that film can be made here.

Editorials in the Toronto Globe and Halifax Acadian praise the Canadian Government Motion Picture Bureau for "Showing Canada Abroad" (Globe) and

(Continued on Page 37)

ALLIED THEATRES

221 VICTORIA STREET
TORONTO

To All

throughout the

MOTION PICTURE INDUSTRY

we extend

The Season's Greetings

COMPAGNIE FRANCE-FILM

MONTREAL

J. A. De Sève
President and General Manager

The Manager
and Staff of
Imperial Bank of
Canada,
Dundas and Victoria
Streets Branch,
Toronto,
extend to all their
friends the
Season's Greetings
and best wishes
for the coming
year

Herewith:

A COMPLETE RANGE OF
GREETINGS
GOOD WILL
GOOD WISHES
FROM GAUMONT-KALEE LIMITED
WHICH ALSO PROVIDES
COMPLETE EQUIPMENT,
FURNISHINGS, SERVICE
FOR SMALL THEATRES

GAUMONT-KALEE LTD.

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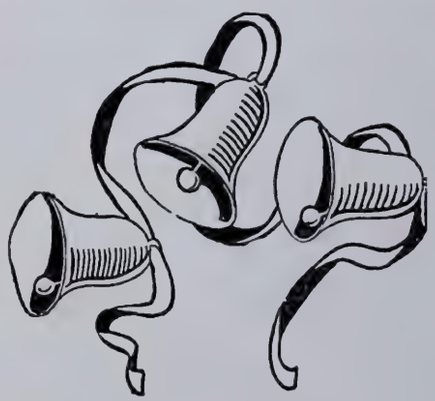
Head Office: 591 Yonge St., Toronto, MIdway 1154

The Season's
Best
Wishes
From

The
Maritime
Motion
Picture
Exhibitors
Association

President
A. J. MASON
Springhill, NS.

Sec'y-Treas.
G. A. Walters
Charlottetown, PEI.



Season's Greetings
and
Best Wishes

F. G. SPENCER COMPANY LIMITED
Saint John, New Brunswick

TO OUR FRIENDS
IN THE INDUSTRY

The Season's
Best

ALBERTA
THEATRES
ASS'N

KEN LEACH
President

ROY CHOWN
Secretary

Season's Greetings

FRANKLIN & HERSCHORN THEATRICAL ENTERPRISES

Saint John, N.B.
Halifax, N.S.
Dartmouth, N.S.
Yarmouth, N.S.

JOSEPH M. FRANKLIN
President

Greetings

KAVANAUGH BROTHERS
Commercial Artists

Hamilton 2-9848 — Toronto RE. 9560

Season's Greetings

★

KAPLAN & SPRACHMAN
M.R.A.I.C.
Architects

'Only The Beginning . . .'

(Continued from Page 7)

first prize with praise of Tent 28 at the great dinner which ended the week of doings.

Is it any wonder that some Toronto barkers are hoping to win the 1949 Charity Citation Award from the other 35 tents?

WHAT is Variety Village? It is a place where 24 youngsters, selected from all parts of Ontario without regard of race or creed, will receive individual training so that they may become self-reliant in later years. As the only school of its kind on the continent, Dr. Walter F. Koerber, its principal, has called it "the greatest challenge ever given the teaching profession."

Every wing of the rambling, ranch-like structure that occupies a $150,000 site donated by the Ontario Government is devoted to classrooms. These are used for academic and trade school training, the latter type in the fields of woodworking, machinery, jewelry, typewriters, etc. Much of this equipment has been donated, such as the typewriters by Remington and the jewelry benches by the Jewelers' Association. These friends will place in jobs the boys who graduate in their fields.

The recreational side of Variety Village has made the boys objects of envy. The Village itself is located on a ridge from which the pupils look down on the highways that disappear into the distance like endless ribbons, or at Lake Ontario, which is close. There is a spacious assembly hall in which the youngsters dine and which can be used as a movie auditorium or a concert hall. Other friends of Variety and its wards are those individuals and firms who have presented furniture and equipment. One of these is the Cockshutt Plow Company, which presented the Village with a machine that removes snow or cuts grass.

Each boy has his own clothes closet and in each room are writing desks and lounge chairs. A buzzer at the head of each bed can be used to summon the house mother. All doors are especially wide to accommodate wheel chairs and there are no steps anywhere. The washrooms are made especially for handicapped children and there are a number of them, all easily accessible.

Variety alone was not responsible for the success of its project. Many non-Variety people, among them the architects and builders, did without their fees to help the miracle come about.

But the most inspiring act of faith in Variety was the donation of the land by the Ontario Government during the period when the Hon. George Drew, now leader of the Opposition in the House of Commons, was the Premier of the province. He came from the capital in response to Variety's invitation to lay the cornerstone.

To him and the others who recognized the sincerity of the amusement world's interest in the community as a whole, Variety will never stop being grateful.

VARIETY'S Toronto work is not confined to the crippled children's project. Contributions are made at Christmas to other charities. But that which the public most appreciates to date of its other work is the movies for shut-ins. A salaried operator drives a truck donated by General Motors, uses equipment donated by Associated Screen News and films provided gratis by the exchanges. His work is to show movies to those who through physical handicaps or bodily ills are unable to go to theatres. It has brought a new spirit into the lives of the confined, as their appreciative expressions show. Barker Al Troyer is in charge of this work.

Variety has its less serious side and this is prominent in its social aspects. The clubrooms in the Prince George Hotel have been called the finest in America. In them, each evening members of the theatrical world, from out-of-town exhibitors to such great stars as Bert Lahr, Blackstone and others, fraternize with local members of the profession in every category. There are times when impromptu entertainment breaks loose and the bill is made up of enough stars to break a bank if it had to be paid for. At Variety every visiting member of the theatrical profession is welcome without special invitation. A card in any known theatre organization is sufficient to entitle one to all privileges. But Variety also provides guest cards which the visitors keep as mementos of an excellent time.

The wives of barkers are also free to come to the clubrooms without their husbands and they add to the gay and friendly atmosphere.

BUT in spite of the work and the fun until now—both of great proportions — Variety in Canada did not reach its climax with the opening of Variety Village. That, any barker will tell you, was only the beginning, folks, only the beginning . . .

JOHNNY POOLE

Sincere Holiday Greetings

FRED TREBILCOCK AND THE STAFF OF SHEA'S THEATRE

TORONTO

Season's Greetings

Compliments of
FOTO-NITE Amateur Shows
Limited

★

FAY PETER BARNES,
President

LOUIS DAVIDSON,
Secretary

Season's Greetings

EXHIBITORS BOOKING ASSOCIATION

Toronto

The Oldest Company in the Field and Still the Best

EBA

Season's Greetings

Canadian Automatic Confections Ltd.

TORONTO

Season's Greetings
to the
Motion Picture Industry

GENERAL FILMS LTD.

Vancouver Toronto | Edmonton Montreal | Regina Moncton | Winnipeg St. John's

Greetings From

The TOPS Restaurant

•

Where Movie Men Meet and Eat the Best Food in Town

•

Next door to the Biltmore Theatre, Yonge Street, in the heart of downtown Toronto.

Our Very Best To You

★

Walker Theatres

Halifax

M. E. WALKER
President

Astor PICTURES

SINCERE HOLIDAY GREETINGS

From

PEERLESS FILMS

LTD.

MASTERPIECE PRODUCTIONS

★

With Every Good Wish for a Wonderful CHRISTMAS and a Happy and Prosperous NEW YEAR

★

National Booking Company

20 Carlton Street
TORONTO

Flashbacks

(Continued from Page 31)

"Advertising Canada" (Acadian).

Vancouver labor boards protest censorship of movie ads.

The big scandal in film circles is about Carry On, Sergeant, which cost $500,000 to produce in Trenton, Ontario, and was a sad flop. It was said that about $250,000 was drained off for no reason that bore on production. The president and vice-president were paid $1,000 per month, and Captain Bruce Bairnsfather, director, got $500 per week. Jimmy Savo, the comedian, earned $1,100 per week.

Thunder Bay Films Ltd. produces The Devil Bear, a full-length feature in Northern Ontario, and is at work on its second, The Spirit of the Wilderness.

Ontario censors decide to stamp film "U" for "Universal Consumption." Meaning that a stamped film is good for adults and children.

"Movietone Will Not Last" and "Just Passing Craze" is how the Toronto Telegram headed and subheaded an interview with Joseph W. Weber, president of the American Federation of Musicians.

"The White Road," feature film, being made in Toronto by the Ontario Film Company, with George T. Booth the author and managing-director. It has a Chinese background.

Of 200 films made during the first quarter of 1929, only 14 are silent.

Quebec Court of Appeals upholds law against admission of 16-year-olds into theatres.

Battle over patent infringements of sound equipment and Sudbury theatre sued by Western Electric.

IODE asks for quota law in Canada favoring British pictures.

Australian government offers $25,000 prize for best movie produced during year.

Agitation over combine in Canadian industry breaking into print and Hon. Peter Heenan, Minister of Labor in federal cabinet, states that an investigation is under way by F. A. McGregor. Indies say they can't get talkies.

"Motion picture censorship has always been overdone in Canada," editorializes the Vancouver Sun.

A story in the Toronto Daily Star is headed: "Nathanson Marshalled Film Forces for Challenge to U.S." Then: "Move to End Broadway-Hollywood Stranglehold Checkmated when Zukor Intervened." Next: "Jealous of Fox." Then this last heading before the story began: "I. W. Killam Lined Up With Zukor and Nathanson, Defeated, Resigned." The story followed the resignation of N. L. Nathanson as managing director. He was succeeded by Arthur Cohen.

USA government petition against distributors' credit system dismissed by court.

Famous Players shareholders receive 50 cents per share as a quarterly dividend — the first from the company.

"First Showing of Third Dimension Movies," states Ottawa Journal, to take place at Avalon Theatre.

* * *

In 1930 a deputation of Canadian cameramen and producers calls on John C. Boylen, chief Ontario censor, and asks for a one-reel-per-program quota favoring British or Canadian films.

W. P. Covert heads deputation to Premier Ferguson which asks that projectionists should be tried for infringement of regulations, instead of inspectors suspending their licenses.

William Fox resigns as head of the $600,000,000 empire he had watched grow from an $1,800 Nickelodeon, receiving $18,000,000, and he is succeeded by Harkey L. Clarke of Chicago. He did not wish to resign but was told that the financing plan he favored would be obstructed in the courts and, according to the New York Sun, he would "ruin himself and everybody else and that this was his opportunity to get out honorably and with the money."

First talkie for Canada to be shot in Jasper Park, with Lois Moran, J. M. Kerrigan and J. Harold Murray.

Many film notables and stars in Montreal for the breaking of ground for the building at Chambly Basin by Canadian American Talking Picture Studios Limited. A movie ball is held at the Mount Royal Hotel.

Fox buys into 100-theatre Hoyt Australian circuit.

Ottawa orders probe into alleged combine into Canadian motion picture industry, with Peter White, KC, to act for the government. Famous Players willing to co-operate, says Arthur Cohen.

USA Supreme Court finds film companies' contracts illegal and violation of Sherman Act.

Oscar Hanson promoted to general sales manager for Tiffany.

My Compliments to You

HAROLD KAY

Girl With An Idea

(Continued from Page 10)

this vast number, a mere handful proved worthy of serious attention. When a foreign picture is worthy of attention, it costs the same amount of duty to bring it into Canada for showing at, say, the International or Towne Cinema, as it would for a chain of theatres, making it increasingly difficult to take chances on anything but a proven boxoffice attraction. And then, pictures well-received in New York do not always have the same appeal here. As an example I might cite The Pearl, a Mexican picture being spoken in English. Despite an extensive campaign and despite the fact that it was a picture of exquisite beauty, The Pearl was one of the most dismal failures in the history of the International Cinema. It is hard to credit, but very often motion pictures of high artistic level share the same fate as fine literature. They do not have that "book-of-the-month" club appeal.

While it would seem that Hollywood apparently excels in producing stereotype films, I feel that they have two strikes against them before they begin. They must pass the most rigid form of censorship—that is to say, the written script is handicapped from birth according to the Hollywood Code of Decency. This is frustrating to creative thinking and I hope and believe the time is not far off when motion pictures will be made with either children or adults in mind. There should be two types of motion picture houses—those for thinking adults and those for children, and child-like minds. Foreign pictures are third-dimensional because they do not have the suffocating restriction of censorship and consequently unfold and develop in a real and life-like manner. English pictures share this advantage to a great extent and so strike us as being amazingly natural. They do say that when an English picture is bad it is simply awful, and when an American picture is bad it is awfully simple.

I BELIEVE HOLLYWOOD pictures have become slick and smooth as pulp literature because that has been their substitution for a reality they are seldom permitted to express. But in this same Hollywood they have culture, talent and the creative instinct, yet it is often buried under this forced suppression—meaning censorship—and that what they seemingly excel in — namely, money—is but a cover-up for what many of their pictures lack in more worthwhile values. I think that when they rid themselves of the censorship burden many of their pictures will emerge as mature, adult entertainment, because they will cease of necessity, to hide their talents behind million dollar productions.

I think this is an exciting, stimulating and puzzling business to be in. You think you have a fairly good picture and your patrons respond the way you wish they would for something superlative like The Pearl. They line up with good nature and you have a hit on your hands. You think you have something that is an artistic achievement—and only a limited number of people agree with you. You like to please your patrons and you desire to keep your cashier happy—for selling tickets is much easier on her nerves than twiddling her thumbs. After all that is precisely what she took the job for.

So often I think the wrong person assumed direction of these theatres—she finds it so difficult to anticipate audience reaction. She is disappointed when they don't share her enthusiasm for a picture—and elated when they do. She fluctuates in her moods and sometimes wonders if she should keep on with what is a continual challenge. Of course she should! That is what she took the job for.

Greetings From

Quebec Productions Corporation

★

Rene Germain

Paul L'Anglais

NEWS ROUNDUP

1949

January

Industry folk incensed by prolonged panning of films by CBC reviewers, but will probably not take issue with individuals or the government network.

One of Canada's best known motion picture critics, Roly Young of the Toronto Globe & Mail, dies suddenly at the age of 45. His position is later filled by Herb Whittaker of the Montreal Gazette.

George Drew, leader of the federal Progressive-Conservative Party lays cornerstone of Variety Village, vocational guidance school, and says that it might establish a pattern of what can be done for the crippled children of Canada.

Odeon Limited secures its first public financing in the form of an issue of $2,500,000 first mortgage sinking fund bonds.

Ottawa said examining means of increasing British revenue. In October Famous Players signs pact with Eagle-Lion to play 20 films from various UK producers in key runs and give them full scale publicity and exploitation.

John J. Fitzgibbons is re-elected chief barker of Toronto Variety tent by canvasmen in annual election of officers.

New York critics pick Warners' Treasure of the Sierra Madre, Sir Laurence Olivier and Olivia de Havilland as best film, actor and actress of 1948.

Selznick Releasing Organization gives up its Canadian offices and notifies its salesmen that they will be dropped, only exception being Joe Marks, division manager. In time Selznick amalgamates with Alliance Films to form Selznick-Alliance Releasing Organization Limited, with Marks as chief.

J. R. (Bob) Johnson is promoted to position of Montreal branch manager for Eagle-Lion Films of Canada.

Martin P. Murphy, president of Dominion Sound Equipments Limited, appointed vice-president and general manager of Northern Electric Co. Ltd.

Odeon Theatres reiterates its position that Canadian television rights should not be given exclusively to any one person or theatre.

Annual meeting of the Canadian Picture Pioneers in Toronto re-elects the Hon. J. Earl Lawson as president.

Series of shorts starring the film industry and made to give moviegoers a more intimate knowledge of the making of motion pictures is lauded by critics and reviewers.

Sam Jacobs moves from position of Eagle-Lion Montreal branch manager to special representative for Monogram-Allied Artists in the same territory. At the same time Isadore Davis takes over the Maritimes, Graydon Matthews the Winnipeg territory and Jack Reid Calgary and Vancouver for Mono-AA.

Dominion Sound Equipments Limited celebrates its 20th anniversary.

Edwin H. Wells resigns as secretary-treasurer of the Canadian Motion Picture Distributors Association and his post is taken by Fred Dillon, who leaves the public relations field to fill the vacancy.

Court case looms for control of Renaissance Films, but matter is later straightened out without resort to courts and it embarks on a program of religious and Christian propaganda films in French and English. In November Joseph Than and Leonard Fields, formerly of Canadian International Screen Productions, a Renaissance subsidiary, ask $40,000 for breach of contract in Quebec courts.

Government inquiry into the British film industry's general economic situation calls J. Arthur Rank as first witness.

Adolph Zukor, pioneer producer and distributor who heads the board of Paramount Pictures, celebrates his 76th birthday.

February

Films for television are just as liable to censorship as those offered in theatres, is the position of the Ontario Government. In that respect motion pictures televised from the USA and picked up in Ontario present a problem and towards the end of the year a meeting of the censors of states adjacent to Ontario is scheduled in Toronto to iron out this and other posers brought up by TV.

No money has been loaned by the Industrial Development Bank to Canadian motion picture producers, although that type of production is an "eligible operation" for such a loan.

Speech from the Throne reveals that a Royal Commission will be established to examine "activities of agencies of the Federal Government relating to radio, films, television." This Commission is later set up under the chairmanship of the Hon. Vincent Massey and named Royal Commission on National Development in the Arts, Letters and Sciences and its scope accordingly broadened.

Empire-Universal case against J. Arthur Rank over distribution of certain films in Canada comes up in Osgoode Hall but judgment is reserved. Later both parties settle case out of court by mutual agreement.

Samuel Goldwyn withdraws from the Motion Picture Association of America and the Association of Motion Picture Producers, both headed by Eric Johnston, whose leadership is questioned by Goldwyn.

Charles M. Reagan resigns as a director and vice-president in charge of distribution of Paramount Pictures. Later he joins MGM and his place is filled by his former assistant, Alfred W. Schwalberg.

Morris Diamond of SRO succeeds Vernon Dixon, resigned, as Winnipeg branch manager for International Film Distributors. Cecil Black becomes branch manager for IFD in Vancouver, taking over the position of Willard Adamson, who becomes office manager there.

Children's Film Library is put on a permanent basis by directors of the Canadian Motion Picture Distributors Association.

France-Film raises $900,000 by public sale of bonds.

Government may okay TV in some places without waiting for

SEASON'S GREETINGS

★

MANLEY POPCORN MACHINES

★

Paul Maynard

Canadian Distributor

The Season's Best

MAYNARD FILM DISTRIBUTING COMPANY LTD.

Toronto

Paul Maynard

On this festive occasion it is
our desire to wish all our
customer friends a

Very Happy Christmas
and
The Best for 1950

PERKINS ELECTRIC CO
LIMITED

277 Victoria St.
TORONTO

2027 Bleury St.
MONTREAL

Compliments
of the Season
from the
Largest Distributors
of 16 Mm. Films
in Canada

★

SOVEREIGN
FILM
DISTRIBUTORS
Ltd.

Simon Meretsky, Managing Director, Paramount Windsor Theatres Limited, wishes every man and woman in the film industry a Very Merry Christmas and a Happy and Prosperous New Year.

Christmas Greetings

TOM DALEY
IMPERIAL THEATRE
—TORONTO

★

BILTMORE THEATRES LTD.

TORONTO

HEARTIEST GOOD WISHES

AND SEASON'S GREETINGS

TO OUR MANY FRIENDS

THROUGHOUT THE MOTION PICTURE INDUSTRY

J. John Shulman & Co.

Chartered Accountants

TORONTO, CANADA

Season's Greetings

Eric W. Hounsom
M.R.A.I.C.
Architect
96 Bloor St. W. Toronto

ABE POLAKOFF

★

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL OUR FRIENDS

★

LOU POLAKOFF

Compliments of the Season

To Everybody in the Film Industry

★

JOHNNY COHN
TORONTO

SPECIAL CONTRACT DIVISION
THE ROBERT SIMPSON COMPANY LIMITED
TORONTO MONTREAL REGINA

Roundup

report from the CBC or the Royal Commission, Prime Minister St. Laurent tells Commons.

Edwin H. Wells joins Maynard Films.

Appeal of the Paramount Theatre in Saint John, NB, against the ruling of the provincial fire marshall against smoking is dismissed in County Court. It is later appealed and lost in the higher courts.

Charles P. Skouras is top USA earner in 1946, taking over position held by Louis B. Mayer for eight years.

Licensed number of motion picture theatres showing 35 mm. films in 1947 in Canada totalled 1,695, a new record. Seats added up to 874,094.

Reviewers praise Quebec Productions Corporation's Un Homme et Son Peche, which was shot in Quebec in a month at a cost of $115,000. France-Film signs to distribute.

Sovereign Films, largest 16 mm. distributor in Canada, signs deal to distribute RKO narrow-gauge product.

MGM announces it will produce 49 films in 1949-50.

March

Hollywood now turning out 25 per cent of its product on safety stock and expects to reach 100 per cent within two years. Canada is not expected to use the nitrate base stock for at least a year, but increased production causes this to be speeded up considerably.

AFL may ask for ban on films from foreign countries which freeze USA funds. Producers, to use up these foreign assets, are making pictures in the countries involved instead of in Hollywood, thus causing unemployment in the film capital.

Unemployment in UK film industry becoming so serious that representations are being made to the government for help and government control is considered a possibility. At the same time Rank issues a statement that his organization has no "financial difficulties."

Canadian Picture Pioneers plans to raise $100,000 for its Benevolent Fund by an across-Canada single midnight show.

UK team Michael Powell and Emeric Pressburger plan to start film production in Canada within 18 months. A definite move is made in November.

Hollywood's domestic gross in 1948 drops 8¼ per cent below that of 1946 but still equals that of 1945, Eric Johnston reveals.

Warners acquires seven Selznick stars by loanout at price reported to exceed $1,000,000.

Eighteen Montreal theatres are fined $50 and costs for running midnight shows on New Year's Eve, contrary to a city by-law.

R. J. Micheltree, manager of the Capitol in Calgary, installed as president of the Calgary Theatres Association, succeeding P. D. Egan.

Advance royalties for Canadian rights to USA and UK films may now exceed the $500 maximum if such a request is okayed, the Foreign Exchange Control Board rules.

The manager of a Vancouver theatre and an NFB field representative are found in contempt of court for prejudicing a criminal trial by using the story and pictures of the trial as exploitation material.

Parlons Cinema, Montreal motion picture periodical, announces results of its poll. Best film, according to Quebec fans, is Monsieur Vincent; best actor is Pierre Fresnay, star of the film; and best actress is Barbara Stanwyck for her work in Sorry, Wrong Number.

Dominion Bureau of Statistics' figures show that 930 feature films were distributed in Canada in 1947, 131 more than in 1946. Increase is believed due to the larger number of theatres in operation.

Results of Canadian Film Weekly's annual poll of theatre operators and reviewers shows that in 1948 Sitting Pretty and Bing Crosby made most money for exhibitors, while critics thought Hamlet and its star, Sir Laurence Olivier, were the best.

Abe Feinstein of UA and Meyer Nackimson of RKO are elected president and vice-president, respectively, of the Winnipeg Film Board of Trade.

Robert H. Winters, Minister of Reconstruction in the St. Laurent cabinet, is named as the new senior officer of the National Film Board.

George Drew, leader of the Progressive-Conservative Party, criticizes the CBC for its delaying actions in television on the grounds that it may cause Canada to lose out on the available video channels.

Manitoba exhibitors throw full support behind bill to end daylight saving time.

Norman Chamberlain becomes head of NFB's theatrical distribution, replacing Tom Miller, who is transferred to Vancouver.

Fire destroys two theatres, E. Cote's 270-seat Roxy in St. Chrysostime, Quebec, and M. Perchaluk's 175-seat Community in Birch River, Manitoba.

Gordon Lightstone, Paramount Canadian general manager, is re-elected president of the Canadian Motion Picture Distributors Association for the third successive year.

Licenses for TV sets issued by the British Broadcasting Corporation reaches the 100,000 mark.

April

Government lifts import ban on 16 mm. equipment and allows it in on a quota basis, but 35 mm. equipment regulations remain practically unchanged.

Academy Award winners are Hamlet, as best film; Sir Laurence Olivier, as top actor for his work in the prize-winning film; Jane Wyman, as best actress for her role of the deaf mute in Johnny Belinda; and John Huston, as best director for his job on Treasure of the Sierra Madre.

Famous Players opens the University, Toronto, and the new theatre quickly draws international attention as a rare achievement.

Canada's first Film Awards are made in Ottawa under the sponsorship of the Canadian Association for Adult Education. Winner of the Film of the Year award is Crawley Films' The Loon's Necklace.

Harry Sedgwick of CFRB, Toronto, is elected to replace Angus MacCunn of Famous Players as president of the Musical Protective Society of Canada.

A. L. Brown is elected successor to Martin P. Murphy as president of Dominion Sound Equipments Limited.

Life of Gilbert Labine, Canadian explorer who discovered the Great Bear Lake pitchblende deposits, will be made into a film.

FRED DILLON
He became executive director of the Canadian Motion Picture Distributors Association.

GERRY CHERNOFF
Successor to the veteran Eddie English, who retired as Montreal branch manager of Twentieth Century-Fox.

IATSE claims TV jurisdiction in Canada and intends to bring in technicians and engineers through its moving picture projectionists and stagehands locals.

Its Great Heart Award is presented by Toronto's Tent 28, Variety, to John J. Fitzgibbons, now in his second term as chief barker.

Odeon theatres' grosses in Canada are up over 1948 and British films are growing in public preference, the Hon. J. Earl Lawson says.

Quebec ups its fees for censorship, the second jump in three years.

Studios refuse to support financially any longer the Academy of Motion Picture Arts and Sciences' awards and later Jean Hersholt resigns as president. His successor is Charles Brackett, Paramount producer-writer.

Winnipeg Local 63 of the IATSE celebrates its 40th anniversary.

Controversy over "indiscriminate showing" of sex education films in Ontario waxes hot. Leader in having the films "pulled" is Dr. G. Gordon Bates of the Health League of Canada and vigorous differences of opinion with Bates are expressed by L. L. Cromien, general manager of Canadian Motion Picture Productions, which made Sins of the Fathers, and George Altman, general manager of Hygienic Productions, distributors of Mom and Dad. Sins of the Fathers is later released with certain revisions.

Foreign films in Canada are growing steadily in popularity and are cutting in deeper and deeper into the boxoffice dollar. Their encroachment on general playing time has become so great that distributors of Hollywood films are becoming worried.

Famous Players' profits for

COMPLIMENTS

of the

SEASON

★

Motion Picture Theatres Association of Ontario

ARCH H. JOLLEY

SECRETARY

Roundup

ERIC JOHNSTON
President of the Motion Picture Association of America, who addressed the Canadian Club in Toronto.

1948, totalling $3,286,264, or $1.-89 per share, is a new high for the company, the previous record being set in 1947 when the net was $3,156,446.

Commercial models of theatre TV equipment, greatly improved, will probably be in production by 1950, RCA tells the Society of Motion Picture Engineers.

Edward Auger, 67, film industry pioneer and a former associate of Ernest Ouimet, passes.

Profits of United Amusement Corporation Limited of Montreal for 1948 are up 50 per cent over the earnings the year previous.

Resentment is being expressed by various sources in the industry at the high fees charged by the censor boards and the docile manner in which the distributors have accepted them.

Attendance at Nova Scotia theatres dropped for the fourth consecutive year. Comparative figures show that in 1947 9,898,-092 adults and 1,138,255 children visited theatres, while in 1948 9,073,075 adults and 1,144,460 kids attended.

Following the trend in the USA, vaudeville seems to be making a comeback in Canada, with more and more theatres applying for licenses to permit use of that form of entertainment.

USA Census Bureau reports that $460,100,000 was spent on movie production in 1947. Some 277 firms engaged in making films and 34,799 were employed by them.

Wallace Beery, veteran actor, passes in Hollywood at the age of 64.

May

Optimism was the keynote of the meeting in Washington of the Joint Anglo-American Film Council. Hope was expressed that an improvement in the relationship between the industries in both countries would soon be possible.

A number of new appointments and several switches were announced by the National Film Board. Most important of these was the moving of Leonard Chatwin to director of distribution; the promotion of Norman Chamberlain to director of theatrical distribution; and the naming of Major C. W. Carter to the post of regional agent at St. John's.

R. J. O'Donnell, international chief barker of Variety, announced that the showmen's organization had taken over the Will Rogers Hospital at Saranac Lake, NY, and that patients would be restricted to people connected with the motion picture industry, including Canadians.

A. Davidson Dunton, CBC head, expressed the fear that if TV were let go haphazard economic pressures would mean domination of video by advertising and completely non-Canadian material.

Government of Prince Edward Island cuts amusement tax by 20 per cent.

Herbert Hoover, ex-President of the USA, is announced as the winner of the 1948 Humanitarian Award of Variety International at the 13th annual convention in San Francisco. Robert J. O'Donnell is re-elected International Chief Barker at the sessions.

Jerry Pickman resigns from Eagle Lion (Hollywood) Films and takes position as director of exhibitor relations for Paramount.

Ontario Theatre Inspection Branch asks all theatre operators in the province to have their ceilings checked by a competent authority and submit a report. Several near accidents is given as the reason for the check.

A suggestion is being made that Canada run an annual world-wide film festival, along lines similar to the Edinburgh International Festival.

A change in the Alberta Amusement Act places 16 mm. films in the same category as 35 mm., allowing no exemption on taxes for narrow-gauge films that are not enjoyed by the standard-sized films.

Toronto Council, after hearing protests from Famous Players and the MPTAO, decides not to allow the 21,500-seat CNE grandstand to be used as an open-air movie theatre.

No change is seen in Australian regulations which allow only 50 per cent of film earnings to be taken out of the country.

Canadian Pacific, made in Canada with much fanfare and the co-operation of the railway line, is given a severe going over by reviewers and critics from a standpoint of its presentation of Canadian history.

The Production Code Administration of the MPAA approved 435 features in 1948, an increase of 7.7 per cent over the previous year when 404 were okayed. Forty-one films and 511 short subjects were also passed.

Exhibitions of paintings by Canadian artists are being featured in the lobbies of a number of theatres and practice seems to be growing rapidly. Besides being an attraction and adding to the decoration of the theatre, the displays provide another useful purpose in making it easy for the public to see, admire and even

ROY MILLER
St. Catharines exhibitor who was elected president of the Motion Picture Theatres Association of Ontario.

buy the works of art they would normally never come in contact with. Originator of the idea is believed to be Yvonne Taylor, owner of the International and Towne Cinemas in Toronto.

MGM enters the Canadian 16 mm. field for the first time and names Reg Wilson as manager.

The Hon. Leslie M. Frost, Provincial Treasurer of Ontario and senior officer of the Motion Picture Censorship and Theatre Inspection branch, retains his position with the treasury and thus the Censorship branch, the latter being a department of the former, on succeeding the Hon. George Drew as premier of Ontario. One other province's censorship board is headed by its premier, that being Quebec.

Max Youngstein, formerly with Eagle Lion (USA) Films, joins Paramount as national director of advertising, publicity and exploitation.

DAVID GRIESDORF
He became general manager of Odeon Theatres of Canada and vice-chairman of the Motion Picture Industry Council of Canada.

June

Annual report of O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection branch of the Ontario Treasury Department, shows that 47 new theatres were added in the fiscal year ending March 31, 1949, bringing the total in the province to 492 and showing an increase of 82 since the end of hostilities. Of these 13 were drive-ins, capable of accommodating 8,016 cars. Seats licensed in standard houses totalled 336,-144. Report also gave number of features examined as 606, including 79 reissues, a new high.

Herman Bennett, treasurer of and partner in Principal Investments Limited, dies in Toronto of a heart attack at the age of 45. He was a member of the executive of Allied Theatres.

Odeon-Ottawa is opened with one of the most distinguished audiences ever to witness a theatre debut in attendance. Theatre is the final unit in Odeon's 25-theatre plan and brings the chain to 150 houses.

Canadian Film Weekly editorial and business office is moved from Dundas Square to the new Twentieth Century Theatres Building at 175 Bloor Street East, corner Church, in Toronto.

Famous Players' Victoria Theatre in Toronto closes. House was closed for a number of years, then opened shortly after the war to take care of the unprecedented volume of patronage and help relieve Toronto's booking jam. New houses and the solving of the product problem have removed the necessity of keeping the Victoria open. However, an announcement towards the end

SAM ULSTER

★

Compliments

of the

Season

★

BEN ULSTER

SEASON'S GREETINGS

from the

Saskatchewan Motion Picture Exhibitors Association

President
G. R. MILLER
Wynyard

Vice-President
W. E. WINTERTON
Saskatoon

Secretary-Treasurer
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Season's Greetings

Principal Investments

Toronto

In Memory of Herman Bennett

MERRY CHRISTMAS

INTER THEATRE SERVICES LTD.

21 DUNDAS SQ. — TORONTO — ONTARIO

Roundup

ALFRED W. SCHWALBERG
Appointed vice-president in charge of distribution for Paramount, succeeding Charles M. Reagan, who resigned.

of the year says that the theatre is undergoing complete refurbishing and will reopen again at the end of December.

Eric Johnston, president of the Motion Picture Association of America, tells the Canadian Club in Toronto that Canada and the USA "supplement and complement" each other.

Harold Wilson, head of the Board of Trade of Great Britain, tells a Toronto press conference that Famous Players ought to play British films in cities where there are no Odeon theatres.

New York Times reports that 21 per cent of films in theatres are reissues.

USA government report prepared by N. D. Golden and Earl H. Young, states that there were 90,097 theatres and 48,750,147 seats throughout the world in 1948 compared with 78,147 theatres and 42,667,411 seats in 1947.

Empire-Universal sues Yarmouth Theatre Amusement Co. for film revenue.

Hamilton theatre men beef at carnivals.

A. J. Mason, prominent Independent Nova Scotia exhibitor from Springhill is elected to Legislature on Liberal ticket, while M. E. Walker, Maritime circuit operator, is defeated as PC candidate in Halifax West.

Theatre with 4,200 seats will be built in Montreal, France-Film says. It will cost $1,500,000.

Ken Leach of Calgary re-elected president of the Alberta Theatres Association. Vice-presidents are Walter P. Wilson of Calgary and Douglas Miller of Taber, with Roy Chown back as secretary-treasurer.

Independent distributors unhappy by the great amount of reissues put in market by large companies.

Adolph Zukor, 76-year-old dean of the motion picture industry, in Toronto for Paramount convention and is honored at an industry luncheon.

Ronald McLelland, early Famous Players associate in Toronto, passes at the age of 61.

Canadian Motion Picture Productions brings court action against Maynard Films for return of distribution rights to Sins of the Fathers, sex hygiene film which it produced. Gordon Fairley, well-known industrialist and former exhibitor, has acquired control of CMPP.

July

Andy Smith, Jr., 20th-Fox distribution head, and Al Lichtman, vice-president, in Toronto for company's Canadian convention.

Terry Ramsaye, industry historian, retires as editor of the Motion Picture Herald.

Famous Players theatres begin policy of boosting tourist business.

Jack Hunter of McKean Theatres acquires Colonial, Toronto, which has been closed since sound came in.

Joe Plottel, well known distribution figure, passes in Vancouver at 52.

Si Fabian, NY circuit exhib, and group form new production financing company capitalized at $10 million.

MGM celebrates 25th anniversary.

Rumor 20th Century-Fox bidding for 50 per cent of J. Arthur Rank's Canadian exhibition holdings.

Harry Lahman, president of Canadian Automatic Confections, passes at 39 from heart attack.

Leavitt family retires from exhibition in Exeter, Ontario, after 37 years.

Robert Anderson leaves National Film Board to become Film Officer for Joint Mental Health Film Board in United States.

David Griesdorf resigns as general manager of International Film Distributors to become general manager of Odeon Theatres of Canada.

Ernest Fredman, managing director and editor of the Daily Film Renter of London, passes at 65.

Toronto vs. Montreal at Maple Leaf baseball stadium brings Variety $41,000.

United Artists celebrates 30th anniversary.

Charles Reagan, who resigned as distribution head of Paramount earlier in the year, joins MGM as assistant to William F. Rodgers, general sales manager.

August

Canadian Standards Association Committee on Motion Picture Photography active and has created 21 new standards in projection, photography, etc., since formation.

Advertising films gaining screen time.

Robert S. Mochrie presents RKO's President's Prize to Leo Devaney for the winning district in the company's sales drive.

Eagle Lion (Hollywood) Films, formerly distributed by International Film Distributors, now being handled by Eagle-Lion Films of Canada.

September

Jack Bernstein transferred from post of Toronto RKO manager to head Cleveland branch.

Two National Film Board subjects win prizes at Brussels festival.

Canadian Broadcasting Corporation's brief to Royal Commission says nothing about TV, which it controls.

USA motion picture industry holds Chicago Conference, which is attended by John J. Fitzgibbons and Fred Dillon as observers.

Motion Picture Association of America backs court fight against USA censors.

Alberta raises 16 mm. fees and requires script translations for foreign films.

Garson M. Soloway, partner in the Goldhar-Soloway circuit, passes in Toronto at 35 years of age.

Nat Holt changes mind about shooting Cariboo Trail in BC.

Ernie Warren, manager of Elgin, Ottawa, made Ottawa supervisor for company.

The Association of Motion Picture Producers and Laboratories of Canada is organized and Jack Chisholm of Associated Screen News named president.

The commission headed by the Honorable Mr. Justice C. C. McLaurin rules that one-man booths are okay in Alberta in dispute between projectionists union and Alberta Exhibitors Association.

John S. Kurk named aide to M. L. Axler at Twentieth Century Theatres by N. A. Taylor.

Al Shean and Harry Davenport, veteran actors, pass on. Shean was 81 and Davenport 83.

Royal Commission get National Film Board brief asking for greater scope, consideration in TV and status of crown company.

Gerald Chernoff succeeds Ed English, who has retired as Montreal branch manager for Twentieth Century-Fox. Montreal trade honors English with testimonial dinner.

Ethel Barrymore honored by industry and profession at 70.

October

Dominion Bureau of Statistics lists 224 new theatres in 1948, with the record-breaking grand gross of $69,619,047 during year.

Windsor Daily Star editorialist asks for Sunday movies in Ontario.

William H. Cuzner, one of the best known exhibitors in the Maritimes, passes in Sydney Mines, NS, at 69.

Herbert Mathers moved from Montreal branch of Empire-Universal to head contract and playdate department at head office, Toronto.

Frank Morgan, 59, and Richard Dix pass in Hollywood.

Famous Players enters drive-in field "on all cylinders," announcing eight sites and purchasing several situations.

Distributors raise cost of accessories.

Reviewers praise Le Gros Bill, French-language feature made by Renaissance Films of Montreal.

Hilly Cass, Montreal MGM branch manager, wins trip to Europe.

Twentieth Century-Fox signs Darryl Zanuck for another 20 years.

Motion Picture Industry Council of Canada formed at the Chateau Laurier, Ottawa, by all-Canada gathering. John J. Fitzgibbons elected chairman, David Griesdorf vice-chairman and A. J. Mason secretary-treasurer.

A. J. Mason of Nova Scotia elected to succeed J. J. Fitzgibbons as president of the National Committee of Motion Picture Associations of Canada at Ottawa meeting. Television committee, headed by H. C. D. Main, is appointed.

Third dimension will be ready soon, says Hollywood story.

November

Independent exhibitors of Ottawa region meet in Hull, Quebec, to form organization and renew activity.

Jim McDonough, Tivoli, Hamilton, wins Canadian Moving Picture Digest annual Showmanship Contest and cash prize of $75.

Oscar Hanson becomes producer-representative for Allied Artists, Monogram, Wilcox-Neagle Productions and London Films International Ltd.

Frank Vaughan succeeds Oscar Hanson as general sales manager

The Management and Staff of

Pictorial Display

wish you

A MERRY XMAS and a HAPPY NEW YEAR

AL HARVEY
PETE GRANT

BRITISH STARS WIN BUBBLE-GUM HONORS

Best of the Season

INDEPENDENT POSTER SUPPLY

Murray Sweigman

Merry Christmas and a Happy New Year

MEL JOLLEY

Century, Hamilton

Compliments of the Season!

Benjamin Pape & Co.

Chartered Accountants
220 Bay St.,
Toronto

Season's Greetings

IATSE 173

Toronto Motion Picture Projectionists Union

Three million miniature portraits of British stars are in distribution to Canadian bubble-gum buyers who certainly don't represent the highbrow trade. Tabulated results on their favorites show Honor Blackman of DIAMOND CITY high up on the list. (The leaders: Wherever CHRISTOPHER COLUMBUS plays, Fredric March and Derek Bond head the list. Long-term favorites, Lockwood, Granger, Simmons, Paul Dupuis).

J. ARTHUR RANK Presents DIAMOND CITY, (Action) with David Farrar, Honor Blackman, Mervyn Johns, Diana Dors, Andrew Crawford. Outdoor original on the South African diamond rush. A Sydney Box Production. Eagle-Lion Release.

BOOK IT NOW FROM EAGLE-LION

Best Wishes To EVERYBODY In the Motion Picture Industry

★

GEORGE GILES
Ansco of Canada
Limited

GURSTON ALLEN
Elected president of the Motion Picture Branch of the Toronto Board of Trade.

Roundup

Theatre fires in Canada tripled in 1948 over the previous year. In 1948 there were 11 theatres seriously damaged or destroyed by fire and the total loss was $459,071 compared with $151,077 in 1947.

George Miller elected president of the Saskatchewan Motion Picture Exhibitors Association at annual meeting in Regina.

Periodical Press Association brief protests to Royal Commission about competition from American periodicals.

Variety Village officially opened by the Hon. Dana C. Porter to crown ceremonies covered by newsreels, radio and press.

Imperial Theatre show headed by Danny Kaye brings Variety Village over $30,000.

Government checkup on political loyalties of National Film Board employees causes debate in House of Commons as Prime Minister, Minister of National Defence and Minister of Reconstruction explain that it is a routine process not confined to NFB. It is later revealed that private firms doing government production have also been screened.

F. G. Spencer sues oil company for damages, alleging fire which destroyed Capitol, Kentville, was caused by carelessness of its men.

Short strike on Theatre Holding Corporation's houses in Toronto. Projectionists and stagehands walk out for matinee performances.

Hamilton Theatre Managers Association holds big Variety show at Palace Theatre and hands Variety Village $3,500.

Tom Bowyer, 45, director of Odeon's movie club for children, passes in Toronto.

Bill Robinson, 71, famed dancer and screen player, passes.

Jim Simmons, well-known Famous Players manager, passes as a result of war wounds.

Canada's theatre construction bill for 1946-7-8 amounted to $21,599,200 for erection of 212 new theatres and alterations to old ones. Total number of building and alteration contracts for the three years was 362. The number of contracts awarded for the first ten months of this year was 67, the cash value of which amounts to $4,656,900. During that time 118 new theatres opened, bringing the total since the lifting of building restrictions in 1946 to 330. To this figure must be added nine theatres built from 1941 to 1944 inclusive, making 399 new houses, of which 35 are drive-ins. Also 117 new theatres, of which 10 are drive-ins, are at present under construction. It is evident that Canada is showing the greatest building progress among he world's theatre industries.

FRANK VAUGHAN
Named general sales manager for Monogram and Allied Artists in Canada.

for Monogarm and Allied Artists in Canada, the Hon. J. Earl Lawson, KC, announces.

Willis T. Dewees, British Columbia theatre pioneer, passes at 74.

Montreal police stop 16 mm. parish shows on safety grounds.

Roy Miller of St. Catharines elected president of Motion Picture Theatres Association of Ontario, succeeding H. C. D. Main.

Irving Stern named assistant general sales manager for Monogram and Allied Artists by Frank Vaughan, sales head.

J. Arthur Hirsch re-elected president of Quebec Allied Theatrical Industries at annual meeting in Montreal.

Big season seen for French-dubbed Hollywood films in Quebec as distributors prepare large releasing programs. France-Films will release 104 French originals.

RKO drops Canadian publicity department, releasing George Degnon and Lloyd Muir.

Gurston Allen of Columbia Pictures succeeds Haskell Masters of Warners as president of the Motion Picture Branch of the Toronto Board of Trade.

Alex Metcalfe new general manager of Sovereign Films, Empire-Universal's 16 mm. outlet, succeeding Walter Kennedy, who has been made head of publicity and advertising by A. W. Perry, president.

A. J. Mason re-elected president of Maritime Allied Exhibitors Association at annual meeting in Amherst, NS.

J. Arthur Rank's companies may reduce production to from six to ten films or quit by July if admission tax of 40 per cent, which is stifling business, is not dropped, it is announced from London. His production companies lost millions of dollars. In December he closes Denham Studios.

Number of Canadian theatres equipped for 3-D is 1,000, Motion Picture Herald reports.

Ralph Ellis of Halifax succeeds Norman Chamberlain as co-ordinator of theatrical distribution for National Film Board.

Madam Maria Ouspenskaya, 68, great screen actress, passes in Hollywood.

Paramount of USA begins effecting divorcement according to anti-trust Consent Decree. Joint ownership of 347 is being terminated. Ninety-one are being sold by the company and others purchased.

Parliament approves $4,500,000 loan to CBC for television. This will be used to establish stations in Montreal and Toronto.

George Peters resigns as vice-president of Odeon Theatres of Canada.

There were 16 construction awards in the industry in November and their dollar value was $923,200.

Season's Greetings

W. B. Adamson, Mgr.
Cardinal Films
VANCOUVER

E. V. Atkinson, Mgr.
Cardinal Films
MONTREAL

H. W. Chesney, Mgr.
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CALGARY

H. S. King, Mgr.
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TORONTO

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Harry J. Allen
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Cardinal Films Limited
HEAD OFFICE: 700 BAY STREET, TORONTO

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for a
Merry Christmas
and a New Year
of Progress and
Prosperity to All
Our Friends

NATIONAL
THEATRE
SERVICES
LTD.

SAM FINGOLD RALPH DALE

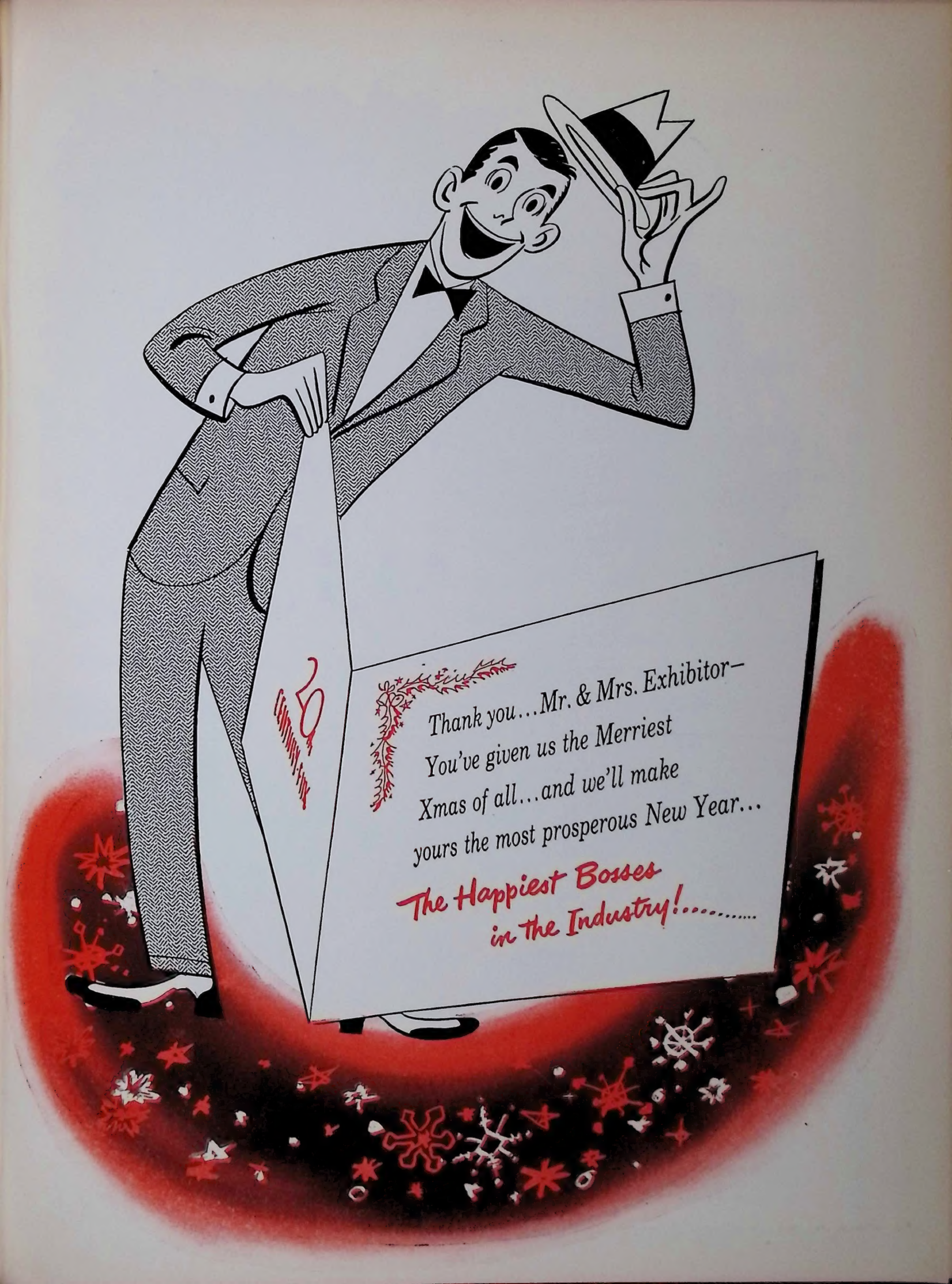
A Merry Christmas

THE SUMMERVILLES

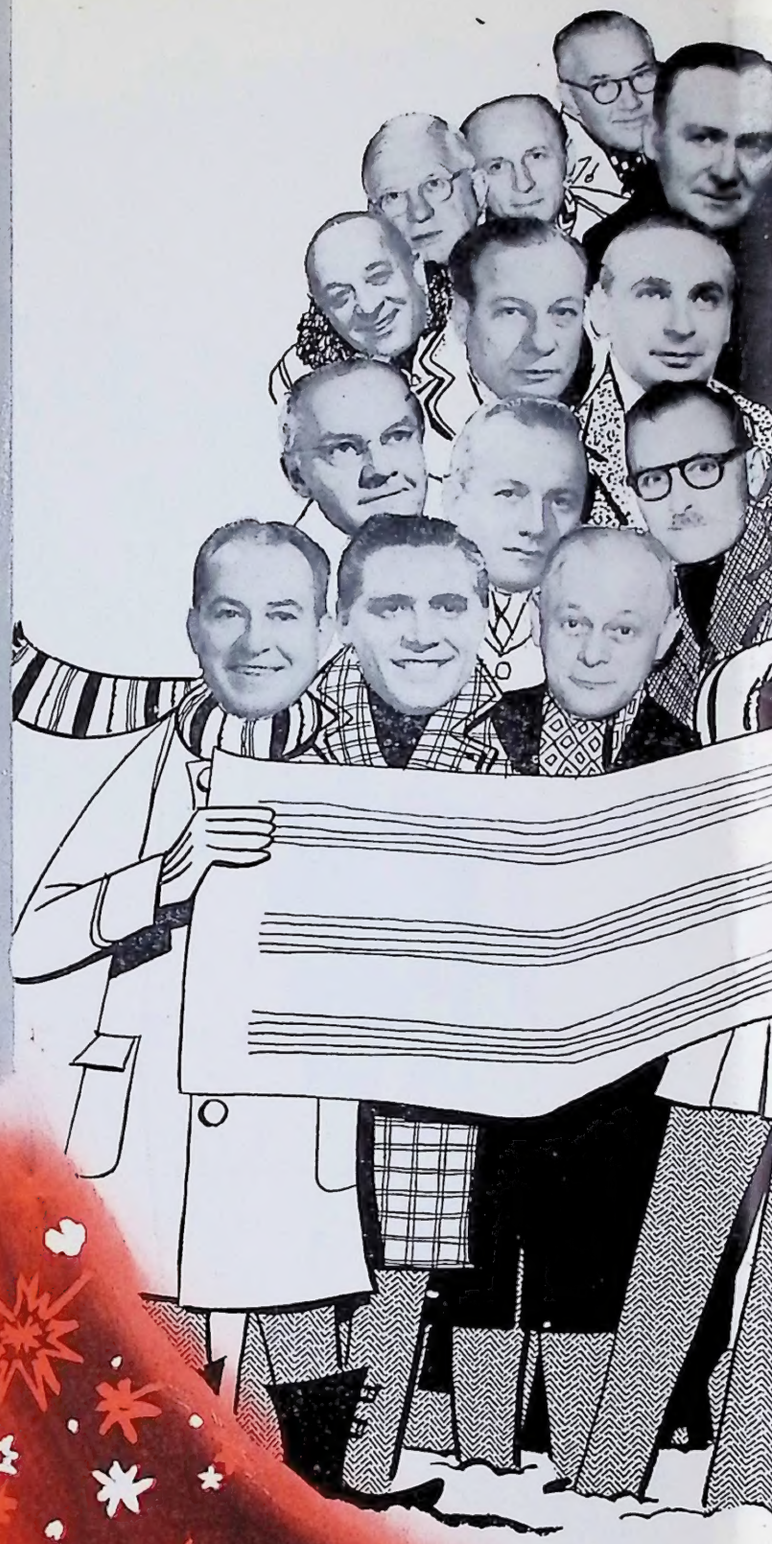
W. K., Billy and Don Etc.

TORONTO

A Happy New Year


Thank you...Mr. & Mrs. Exhibitor—
You've given us the Merriest
Xmas of all...and we'll make
yours the most prosperous New Year...
The Happiest Bosses
in the Industry!.....

'Twas the night before Christmas,
and all through the house
There was Standing Room Only—
even Santa Clouse.
Our stockings were hung
on the nation's marquee;
And filled by exhibitors
who made historee.
Theatre managers were chanting
(in basso profundo!)
The praises of Twentieth,
from beginning to end-oh!
In a year that has brought
the Square Deal Policy
We feel quite secure
in this prophecy:
Come Dancer, come Blitzen,
come lines 'round the blocks(es)
You'll always find them
where Twentieth Fox is.



Bottom Row: Fred Dodson, Atlanta • Ralph Pielow, Jr., Des Moines • Joseph E. Neger, Kansas City • James M. Connolly, Boston • Clyde W. Eckhardt, Los Angeles • Sieg Horowitz, Philadelphia • Charles F. Powers, Portland Vernon Skorey, Calgary • Gordon Halloran, St. Louis Joseph Rosen, Cincinnati • Benjamin A. Simon, New Haven • ***Second Row:*** Tom W. Young, Memphis • Tom McCleaster, Indianapolis • Tom R. Gilliam, Chicago • I. J. Schmertz, Cleveland • Joseph H. Huber, Winnipeg • Mark Sheridan, New Orleans • Charles L. Walker, Salt Lake City • Phil Longdon, Dallas • Dan Houlihan, Albany • Chilton Robinett, Seattle • ***Third Row:*** Bryon D. Stone, Asst. Western Division Manager • Glenn Norris, Washington • Sam Diamond, New York • Marion W. Osborne, Oklahoma City • Joseph E. Scott, Omaha • Jack Lorentz, Milwaukee • James Patterson, Vancouver • John E. Holston, Charlotte • Alex Harrison, San Francisco • Reginald G. March, St. John • ***Last Row:*** Herman Wobber, Western Division Manager • Arthur Silverstone, Canadian Division Manager • E. X. Callahan, New England Division Manager • V. J. Dugan, Denver • Gordon Contee, Pittsburgh • Howard Minsky, Mid-Eastern Division Manager • Peter Myers, Toronto • Moe A. Levy, Minneapolis Jerry Chernoff, Montreal • Martin Moskowitz, Empire State Division Manager • Edwin W. Aaron, Mid-Western Division Manager • Joseph J. Lee, Detroit • Raymond Moon, Central Division Manager • Harry G. Ballance, Southern Division Manager • Paul S. Wilson, Asst. Southern Division Manager

There's No Bu

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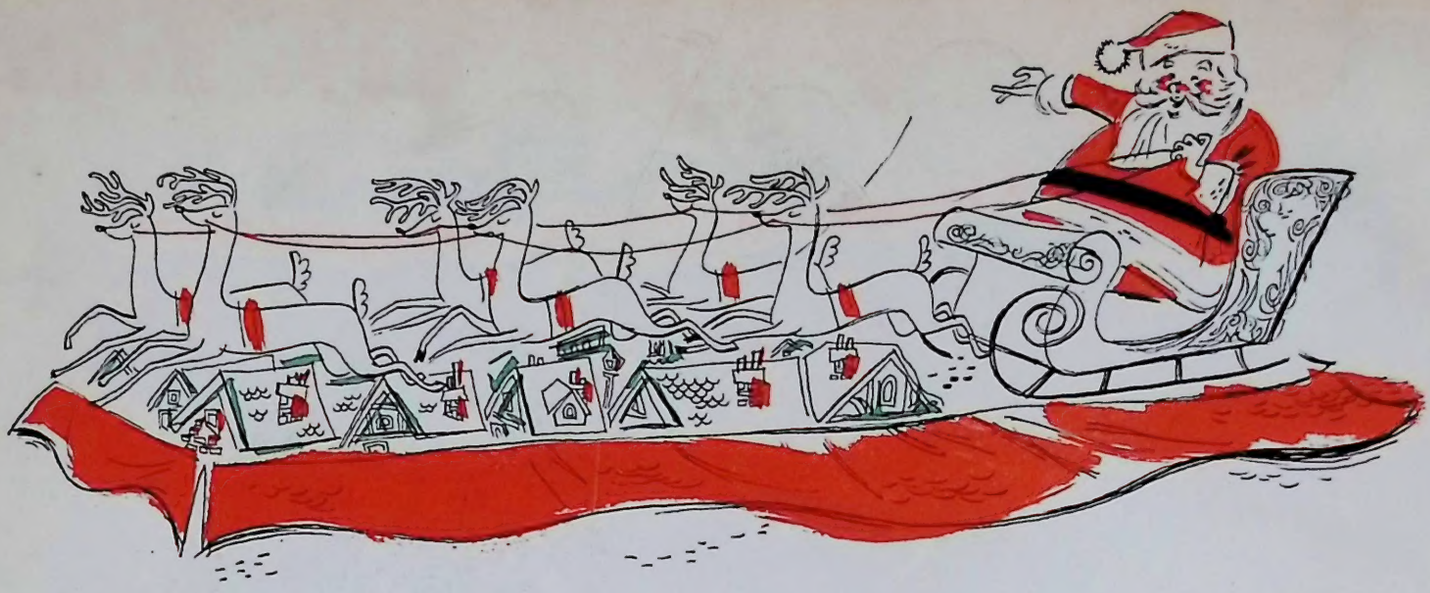
Like
20th
CENTURY-FOX
Xmas
Business!



A VERY *Merry Christmas*

AND *Happy New Year*

TO YOU ALL

PARAMOUNT'S PARADE